

AUGUST

1939

APOLLO

the Magazine of the Arts for

Connoisseurs and Collectors

LONDON

NEW YORK



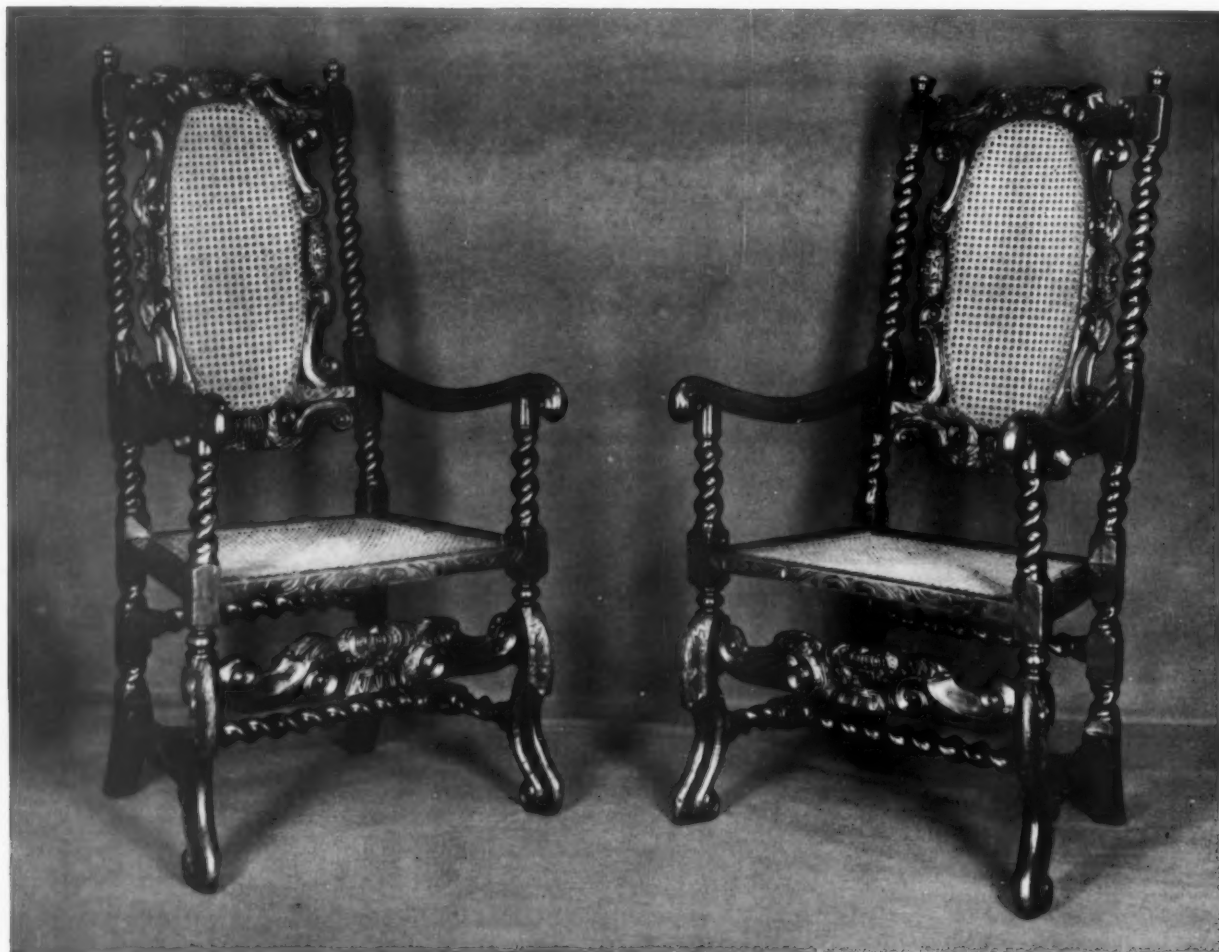
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APOLLO

THE MAGAZINE OF THE ARTS FOR
CONNOISSEURS AND COLLECTORS

EDITOR - - - - - HERBERT FURST
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"APOLLO" PUBLISHED 1st OF MONTH

Price 2/- (America 60 cents)

Annual Subscription 30/-, post free at home and abroad (Canada 26/-, America \$6.50)

"Apollo" is obtainable at all Bookstalls in the United Kingdom and through the following agents abroad:

UNITED STATES OF AMERICA (All Cities): The International News Coy., Ltd.

AFRICA: Central News Agency, Ltd. (Johannesburg, Capetown or Durban).

AMERICA—NEW YORK: Messrs. E. Weyhe, 794, Lexington Avenue.

AUSTRALIA & NEW ZEALAND: Gordon & Gotch (Asia) Ltd., all branches.

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HOLLAND—AMSTERDAM: J. G. Robbers, Singel, 151-153.

NORWAY—OSLO: Sverre Mortensen.

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SWEDEN—STOCKHOLM: Messrs. Fritzes Hofbokhandel.

EDITORIAL, ADVERTISING AND PUBLISHING OFFICES:

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WHEN PRICES DROP

BY THE EDITOR

WHEN things are humming and booming the question of values is seldom posed. People spend freely and do not weigh the expense. When, as now, the humming and booming we have in our mind's ear is that of fighters and bombers in the air of the future, it is more often a case of losses than of profits, and we rather resent not only our own losses but the profits made by the other fellow out of us. To come to our particular concern, the collectors and dealers. When collectors had money to burn they bought unstintingly, thus causing the demand for pictures or antiques to outstrip the, of necessity, limited supply, and the prices to rise in general. The rise in the prices of rarities soared still more because there was keen competition between rival collectors. Now the reverse is the case. It is not so much that money is "tight" as that its value is uncertain. Even if we leave out those who prefer a high-priced car, any time, to the finest picture in the world, even, I say if we disregard the speed and fashion worshippers, the most devoted patron of the arts often refrains from buying and prefers to sell. For that there are many reasons, good and bad, but the fact naturally affects the market adversely. The question, however, is whether the bad reasons do not prevail.

If a man, or a woman for that matter, must have ready money to pay his debts or his taxes, or maybe death-duties, he obviously has no choice. Are there not, however, many persons who in a kind of panic would rather sell and "cut their losses" in the mistaken belief that one drop in the price may presage a spate of depressions which they thus help to bring about themselves.

It is, we submit, the habit of generalizing which is harmful. Because, say, a few pieces of silver at a certain sale show a drop, even a severe drop, in price, it does not by any means follow that all old silver has lost its value. In order to form a just judgment one must first of all make sure that the seller did not pay *too much* because he was one who wanted a rarity *at all costs*. There were, and no doubt there still are, plenty of rich and they are lucky to be able to indulge their whims to that extent.

Nevertheless it is clear that a drop in such a case may only signify a drop to the proper level, and represents not a devaluation but a proper valuation.

As regards the folly of generalization we have quite recently had a very good instance in the case of the Whistler's of the Davis sale. Whistler's art, like much other late XIXth century art, is under a cloud. Yet Whistler's "Piano Picture" fetched £6,100; the charming and more characteristically Whistlerian "Symphony in White No. III" "only" 3,300 guineas, but the third, a "Battersea Nocturne," dropped in three years from 900 to 650 guineas. Whether the prices imply a criticism of Whistler's evolution is another matter, extraneous to our purpose here.

What we are coming to is this, we think, very important point. Rises and falls in prices affect all commodities; they are natural and inevitable, but to judge their significance correctly one must, especially in matters of art, know the circumstances. Pictures, for example, have practically no concrete value at all; they are only, after all, bits of wood or pieces of canvas or paper "stained" with colours, and perhaps with age. Hence it follows that the prices they realize are based purely on values assessed in the imagination of seller, dealer and collector.

Every buyer should make up his mind beforehand whether he is a real lover of art or merely an investor. If he is an investor he is like a gambler on the stock exchange who faces his risks with open eyes.

If he is a true lover of art he knows exactly how far he can indulge his fancy. He derives pleasure from his purchase, a pleasure that cannot be translated into money values and for which he should expect as little return as he expects on the investment of a half-a-crown "capital" in a cigar.

Even so he is luckier than a cigar-smoker because a good *fancier*, a man who has real feeling for æsthetical qualities, will seldom go wrong. Some value will therefore always remain and it is quite as likely that he will in the end find that he has made not a loss but a substantial gain, even a monetary one.

WALNUT AND MAHOGANY CHAIRS OF THE XVIIIth CENTURY

IN THE COLLECTION OF MR. FREDERICK POKE BY R. W. SYMONDS

It appears that chairs made by the joiner, as distinct from those made by the carpenter or turner, were first produced in the XIVth century. From this early period the joined chair developed until it reached the height of perfection in the XVIIIth century, both as regards design and craftsmanship. This development was a progress from heaviness and coarseness of construction to elegance and refinement; from a wooden seat, relieved by a cushion, to the comfort of a chair with an upholstered seat and back.

A chair differs from a table, chest, bookcase or cabinet for the reason that it is a movable article, and one that can be viewed from every angle; it is also not of a uniform design—the front being different from the sides and back. These characteristics of a chair caused chair-making to become a specialized branch of the joiner's craft. It was specialized to the degree that, as Thomas Sheraton wrote in his *Cabinet Dictionary* (1803): "... those who professedly work at it, seldom engage to make cabinet furniture." Sheraton also commented on the fact that the "two branches [chair and cabinet-making] seem evidently to require different talents in workmen, in order to become proficient. In the chair branch it requires a particular turn in the handling of shapes, to make them agreeable and easy: ... It is very remarkable," he goes on to say, "the difference of some chairs of precisely the same pattern, when executed by different chair-makers, arising chiefly in the want of taste



Fig. I. The inlaid panel in back of WALNUT WRITING CHAIR. See Fig. III.

concerning the beauty of an outline, of which we judge by the eye, more than the rigid rules of geometry. Drawing in perspective, seems more proper for those who keep to the cabinet branch, which enables them more accurately to judge of a sketch given them to work by, and of the effect of the whole."

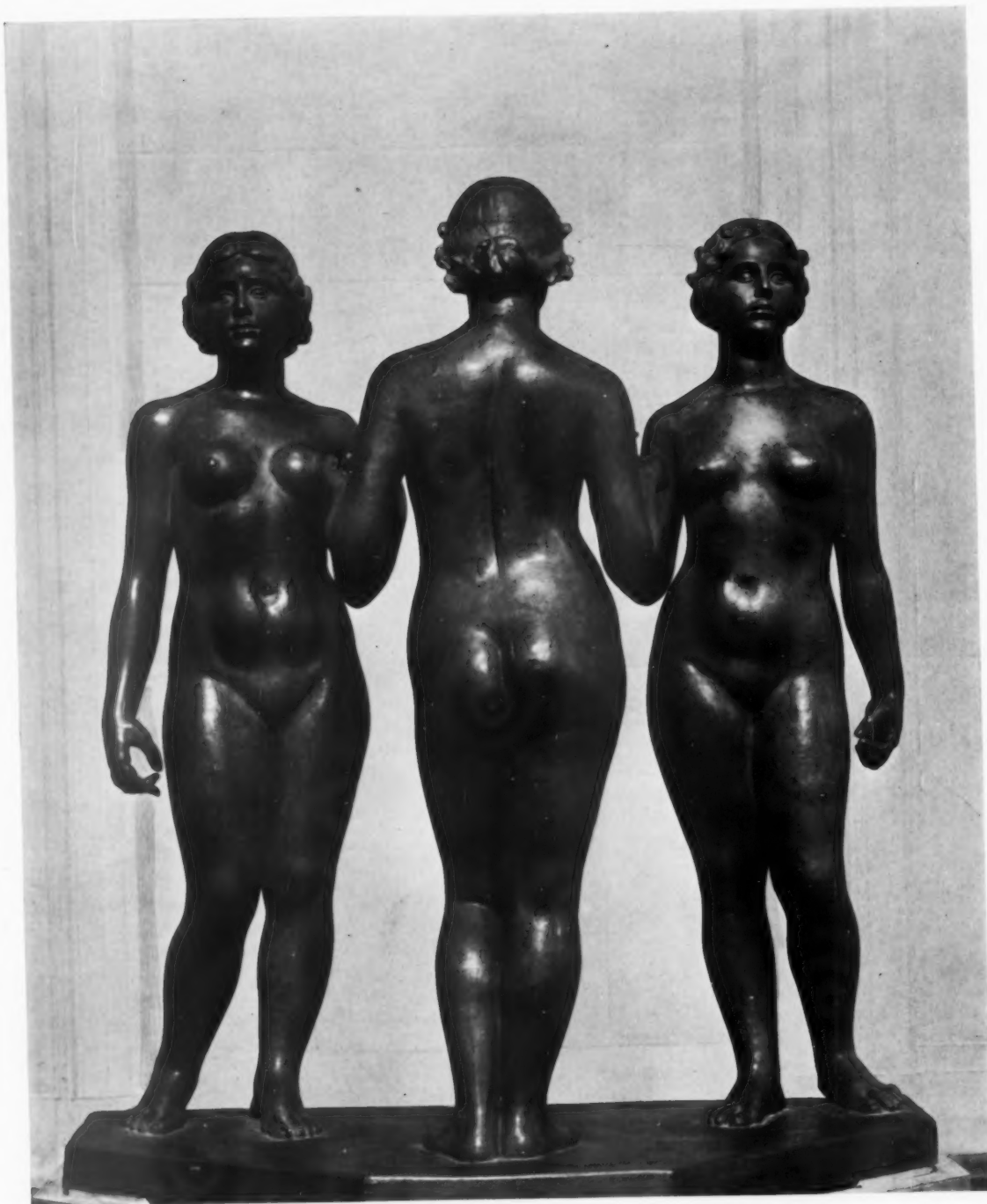
It was this "handling of shapes to make them agreeable and easy" that made the craft of the XVIIIth-century chair-maker differ so vastly from that of the cabinet-maker, whose work could be accurately shown in a scale drawing depicting the front and side elevations

of a piece of furniture. A chair leg, arm, or an upright to a back designed in the form of a three-dimensional curve required considerable skill for its proper execution. Therefore, "the beauty of the outline" was greatly dependent upon the "taste" of the craftsman.

The XVIIIth century saw the advent of the chair with its legs, arms, and back composed of harmonious curves. This type of chair was in contrast to the chair of the XVIIth century, in which the legs, rails, and uprights to the back were straight and of rectangular construction. (In the reign of Charles II the arms and front legs began to exhibit a curved outline.)

From a constructional point of view the chair with straight legs, stretchers, and uprights was far more satisfactory, as a curved

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THE MEADOW NYMPHS

Tate Gallery

By ARISTIDE MAILLOL

WALNUT AND MAHOGANY CHAIRS OF THE XVIIITH CENTURY



Fig. II. One of a pair of WRITING CHAIRS
WITH BACK AND SEAT RAIL VENEERED with
burr walnut and legs and arms of elm
Temp. : George II



Fig. III. A WALNUT WRITING CHAIR with oval seat
and inlaid panel in back containing cypher "D.N."
Temp. : Queen Anne



Fig. IV. A very unusual WRITING CHAIR MADE OF
ELM, supported on five legs
Temp. : George II



Fig. V. A WALNUT CHAIR WITH HOOPED BACK
of elegant design
Temp. : George II

member made of wood always had a tendency to fracture at those parts of the curve where the grain ran out. Wood with its straightness of grain demands a rectangular construction. The XVIIIth-century chair-maker, however, tried to overstep this limitation: the unskilled craftsman by making the curved arm, leg, or upright unduly thick and heavy; the skilled craftsman by using the finest quality close-grained timber.

The introduction of mahogany in the second quarter of the XVIIIth century increased the popularity of the curved form in chair design, as chair-makers found that this timber was admirably suited to withstand the strain of a curved construction. Cuban mahogany was a variety that the XVIIIth-century cabinet-maker used extensively, as when of good quality it possessed a straightness of grain and a firmness of texture, two most important features for chair wood. This is an example of material affecting design, as prior to the use of mahogany chairs were simpler in their design, and exhibited far less emphasis in the curves.

English chairs of the XVIIIth century have a very long range as regards quality and design. At the one end is the example of "London make," constructed from the highest quality timber, with perfect execution both as regards the shaping of its component parts and the treatment of the carving. At the other end of the scale is a heavy, ungainly chair, lacking all sense of uniformity, and with carved decoration (in many cases over-lavish) of the coarsest execution. Such a chair is generally of provincial make.

The country-made joiner's chair is not included in these remarks, as it belongs to a different category. Although this chair was, in the majority of cases, made of cheap and coarse timber and of rough workmanship, yet its design is nearly always good. The reason is that it owes much more to tradition than the fashionable chair of the town upon which the maker expended much ingenuity to make its design up to date.

The chairs in the collection of Mr. Frederick Poke, which illustrate this article, all date from the first half of the XVIIIth century. They belong to the style of design of the second quarter of the XVIIIth century, when the cabriole leg with claw foot¹ was at the height

of its popularity. The chair, Fig. III, however, is not included in this statement, as it possesses turned and not cabriole legs, and also dates prior to 1725. Its shaped wooden back and oval seat is of a type that appears to have been designed expressly as a writing chair for use at a desk or bureau. Originally it was at Glemham Hall, Suffolk, a seat of the Earls of Guilford. In the back is inlaid in a light-coloured wood (probably box) a panel containing the intertwined and reversed cypher of the initials D.N., which stand for Dudley North, the family name. The turned legs are of a design that is not uncommon for chairs and stools made in the reigns of George I and George II. It is a type of leg that is more often found belonging to cheap rush seated chairs made of elm or ash, than to a chair of expensive walnut wood.

Another writing chair with veneered back and oval seat is illustrated, Fig. II. This example would appear to be of a slightly later date than the Dudley North chair, although it possesses the same "shepherd's crook" arms. A very unusual fact about this chair is that it is one of a pair. Several separate chairs of nearly identical design to this pair exist with the backs and seat rails veneered also with burr walnut, and the legs and arms of elm. Apart from these few period examples there exists quite a number of chairs of exactly the same design, but which are only thirty or forty years old. These modern chairs are not fraudulent copies or "fakes," but appear to be reproductions made, possibly, by one of the large furniture manufacturers of the late Victorian period. They possess a close resemblance to the colour and polish of the period chair, but an examination of the unpolished seat rails will immediately reveal their recent manufacture. Several of these modern chairs have had their seat rails "faked" by unscrupulous persons so that they should more closely resemble the period example.

The front cabriole leg of the chair illustrated with the knee ornamented with a carved shell with pendant husks below was an extremely popular type of leg between the years 1725-45. As evidence of its popularity it will be noticed that the two chairs illustrated, Figs. V and VI, have the same pattern leg. The mahogany chair (Fig. VII), also has the front legs decorated with the shell and husk motif, but in this case the leg is not hipped into the

¹The expression "ball and claw" is a modern term.

WALNUT AND MAHOGANY CHAIRS OF THE XVIIITH CENTURY



Fig. VI. An unusual CHAIR WITH WALNUT FRAME,
decorated with mask
Temp. : George II



Fig. VII. AN UPHOLSTERED ARM-CHAIR with
mahogany frame, with arms terminating in lion masks
Temp. : George II



Fig. VIII. An UPHOLSTERED ARM-CHAIR WITH
WALNUT FRAME, with shaped apron, decorated with a shell
Temp. : George II



Fig. IX. A CORNER WRITING CHAIR OF CHERRY
WOOD
Mid XVIIIth century

seat rail as in the case of the other three chairs. The popularity of the shell and husk motif for the ornamentation of chair legs shows how conservative was the carver of the XVIIIth century. The motif originating in London soon became a stock ornament for all chair carvers throughout the country.

The very rare and unusual elm chair (also of the writing chair type) with five legs (Fig. IV), is of a type of which very few examples are extant. The inclusion of a fifth leg was not for support, but a conceit on the part of the maker. It is interesting to note that the back of this chair is very similar to that of the chair illustrated (Fig. II). This is yet another case of the conservatism of chair design at this period.

The hooped back walnut chair (Fig. V), is an outstanding specimen of the chair-maker's craft. The elegant cabriole legs with their sense of strength and firmness, the graceful composition of curves that form the back, and the uniformity of the design of the back and legs are all outstanding features. This chair was originally one of a large set consisting, perhaps, of ten singles and two arm-chairs, if intended as a dining-room set, but if for use in a drawing-room, two settees and numerous stools would have been included. The motif of a mask decorating the seat rail was not a usual treatment, judging from the rarity of the extant example. Probably this motif was only favoured by two or three fashionable London firms of St. Martin's Lane or Long Acre, who supplied the nobility and rich gentry with furniture for their mansions in Westminster. A chair and settee with an identical winged satyr's mask as on the chair illustrated are in the collection of Mr. Geoffrey Blackwell. There would seem little doubt that both chairs and settee were made in the same workshop.

Another chair with a mask decorating the seat rail is illustrated, Fig. VI. In this case, it is a female mask carved in high relief, and treated in a naturalistic manner. An unusual feature of this chair is the back legs, which are square in section with ogee moulded feet. A number of walnut chairs are extant with all four legs of this design, which shows that in the case of the chair illustrated the maker used two different types of chair legs on the same chair. This chair belonged originally to a large set for a drawing-room, and probably consisted

of eight or ten single chairs, several arm chairs, six or more stools, and two couches. The chief drawing-room or salon of an XVIIIth-century mansion would require to furnish it adequately a suite of furniture of at least this size.

The upholstered back arm-chair with mahogany frame (Fig. VII), is another chair which probably belonged originally to a drawing-room suite of arm- and single chairs, stools and couches. The very great quantity of chairs, stools and couches that originally existed in the mansions of the nobility of the XVIIth and XVIIIth centuries is only fully realized when consideration is given to the large number of extant chairs, stools and couches of which each is the solitary survivor of a suite of twenty or more pieces.

The upholstered back arm-chair with walnut frame (Fig. VIII), is a design of easy-chair that was extensively used in the XVIIIth century, judging from the large number that has survived. The example illustrated with cabriole legs and paw feet is an unusual specimen for this design of chair, the majority of extant examples being of the later type with straight legs. This chair and the winged chair represent the two easy chairs of the XVIIIth century. The winged chair, however, belongs also to the XVIIth century.

The writing-chair, or corner chair as it is sometimes called (Fig. IX), is a type that was made in many tens of thousands from the reign of Queen Anne to the beginning of George III's reign. The best examples were made in walnut and mahogany and the cheaper and inferior types in oak and elm. In America, where this chair was also extensively made during the XVIIIth century, it was known as a "roundabout" chair. This name was never used in England so far as it is known.

The example under review is of especial interest as it is made of cherry wood, a wood that was seldom employed by the XVIIIth-century chair-maker. The rich, golden colour that cherry wood acquires is an extremely pleasing feature of this writing-chair. The motif of eagles' heads decorating the wing pieces of the front cabriole leg is somewhat of an imposing ornament for such a simple chair. This chair was probably the work of a provincial chair-maker.



THE TEMPTATION OF ST. ANTHONY

In the possession of Mr. Robert Frank, 1d, King Street, St James's, S.W.1
By PIETER HUYS (1545—after 1577)

THE OLD PLATE OF THE ROYAL ACADEMY

BY E. ALFRED JONES



Fig. I. Sir Joshua Reynolds's INKSTAND, 1769-70
Size 14½ in. by 10 in.

By JOHN PARKER and EDWARD WAKELIN

THE fact is hardly known that the Royal Academy of Art is the proud owner of some interesting and, indeed, historic, pieces of old plate.

The most precious are, it is superfluous to say, the treasures associated with the founder of the Academy, the great Sir Joshua Reynolds himself. First is a great silver inkstand, or standish, as it was called in his day. It is of plain massive silver, rectangular in shape, and measuring no less than 14½ inches long and 10 inches wide, and weighing originally 50 oz. 6 dwt. The edge is gadrooned, with a single leaf at each corner, and it stands on four foliated feet. Engraved upon it is this inscription :

*Given to the Royal Academy by Sir Joshua Reynolds,
PRESIDENT.*

It was made in 1769-70 in the workshop of John Parker and Edward Wakelin in Panton Street, Haymarket (No. 1.) Two of the silver tops on the four glass bottles were

added in 1875 and 1882, and the others are unmarked.

The second Reynolds treasure is the set of three silver-mounted caddies of glass in the original fish-skin case with silver handle, feet, and mounts, which is excessively rare if not unique in the history of English caddies. An inscription is engraved upon the case, and the same inscription is carved upon the glass bodies, probably to commemorate the foundation of the Academy, as follows :

M. B. 1768

TO
J. R.

The lips and bases of the caddies are simply mounted in silver, and are supported on four pierced scroll feet. On the tops of the covers (two of which are cracked) are little silver rosettes. Inside the case are six contemporary teaspoons by Thomas Moore, a tea strainer, and a pair of sugar nippers by Humphrey Payne (who died in 1751). This precious relic was purchased and given to the



Fig. II. SIR JOSHUA REYNOLDS'S CADDIES of glass and silver and case, circa 1768

Two of his six SILVER FORKS, circa 1750

Royal Academy when Sir Edward J. Poynter was president in 1898, as recorded in an inscription on a silver plate inside the cover (Nos. 2 and 3).

But these two treasures are not the only things associated with Reynolds: there are some plain silver tablespoons as well as six three-pronged table forks with shells on the ends, and engraved with his crest: Out of a mural crown [or], a demi-talbot [argent collared and lined or]. Two of these forks are illustrated with the caddy (No. 2).

Earlier than either of these is a pair of handsome and massive sauce-boats, with a conventional gadrooned edge, hollow fluting on the body, a serpent handle, and a cast shell foot inscribed:

Given by Nathl. Dance R.A. 1772

The donor, afterwards Sir Nathaniel Dance-Holland, Bart., was a foundation member of the Academy (No. 4). Although given in 1772, the boats were made in 1766-67 in the same workshop as that of Sir Joshua Reynolds's inkstand.

Only three years separate this gift from the next, a pair of goblets of conventional design, with a fluted body, gilt inside, and a gadrooned circular foot, inscribed:

Given by Fras. Cotes, R.A.: for the use of the Presidt. & Council of the Royal Academy.

Like the previous donor, Francis Cotes was a foundation member of the Academy.

The goblets bear the date-letter for 1769-70, and the makers' mark of Charles Aldridge and Henry Green (No. 5).

Four pleasant salts may be considered next. They are circular and delicately pierced with scrolls, the edge is shaped and gadrooned, and the three feet are formed of a claw and ball. The first, which would seem to have been the model for the others, is inscribed as the gift in 1772 of Edward Burch, elected A.R.A. in 1770 and R.A. in 1771. It was made in 1771-72 by D. & R. Hennell (No. 5). The second salt is inscribed within the laurel wreath adopted by the Academy for its inscriptions on plate:

ROYAL | ACADEMY | LONDON

Given by Richd. Wilson R.A. for the use of the President & Council

1771

Although dated 1771, the salt was not made until 1772-73 (the maker's mark is illegible). The eminent donor was a foundation member. This is followed by one of the same date, 1772-73, by Robert Hennell, probably the maker of the Wilson salt, and is inscribed with the name of the sculptor, Joseph Nollekens, 1774, who was elected A.R.A. in 1771 and R.A. in 1772. The fourth salt was pre-



Fig. III. ONE OF THE ABOVE CADDIES

THE OLD PLATE OF THE ROYAL ACADEMY



Fig. V. Francis Cotes's GOBLETS, 1769-70. By CHARLES ALDRIDGE and HENRY GREEN. Height, 6½ in. FOUR SALTS, given by Richard Wilson, Edward Burch, Joseph Nollekens and James Barry. Made respectively in 1772-3, 1771-2 by D. & R. HENNELL, 1772-3 and 1775-6 by ROBERT HENNELL

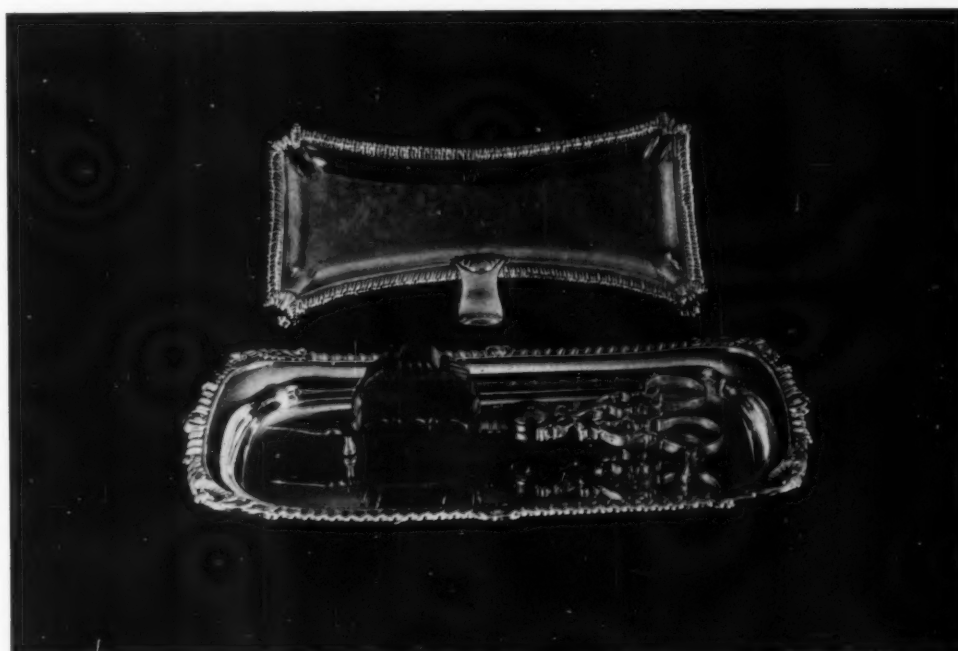


Fig. VI. (Top) Richard Cosway's SNUFFER-TRAY, 1769-70, by WILLIAM CAFE; Joseph Farington's SNUFFER-TRAY, circa 1807, by W. TUCKER & Co., Sheffield; PAIR OF SNUFFERS, perhaps belonging to Cosway's Tray, circa 1765

sented in 1775 by James Barry, appointed in 1782 Professor of Painting to the Royal Academy, and in 1799 deprived of this appointment and expelled from the Academy. Robert Hennell was the maker in 1775.

Strangely enough, there are no old silver candlesticks in the collection, though there are two snuffer trays and a pair of snuffers. One tray was wrought in 1769-70 by William Cafe, a most prolific candlestick-maker, and is inscribed within the laurel wreath previously mentioned :

ROYAL | ACADEMY | LONDON | 1678

Given by Ricd. Cosway R.A. 1775, for the use of the President and Council

It is of a common shape of the time, plain, with a shaped-gadrooned edge, and with an acanthus leaf at each corner, a single handle, and four feet. (No. 6). Whether the silver and steel snuffers, illustrated on another tray, belonged to it cannot be determined in the absence of marks and inscription.

A second, and later snuffer tray, is likewise plain, with a gadrooned, foliated, and shell border, and is inscribed :

*Presented by the Royal Academy
to Joseph Farington, Esqr. R.A.
in grateful acknowledgement of
his disinterested services,
in the Office of Auditor.*

The tray was made about 1807 by the Sheffield silversmiths, W. Tucker & Co., and was a gift by Sir George Frampton, R.A., in 1923 (No. 6, bottom).

In or about the year 1788, a member of the Academy started the happy scheme of furnishing that august body with silver plates. They are of one pattern, quite plain, with a narrow shaped and beaded edge, 9½ inches in diameter. Each is engraved with the laurel wreath previously mentioned, and inscribed :

ROYAL | ACADEMY | LONDON | 1768

They begin with one of the year 1787-88 by the London goldsmith, George Andrews, who recorded his mark at Goldsmith's Hall in 1763. It was given in 1788 by Joseph Farington, R.A. Two of the following year by the same maker were the gift in 1788 of John Opie, R.A. (No. 4), and William Hodges, R.A.

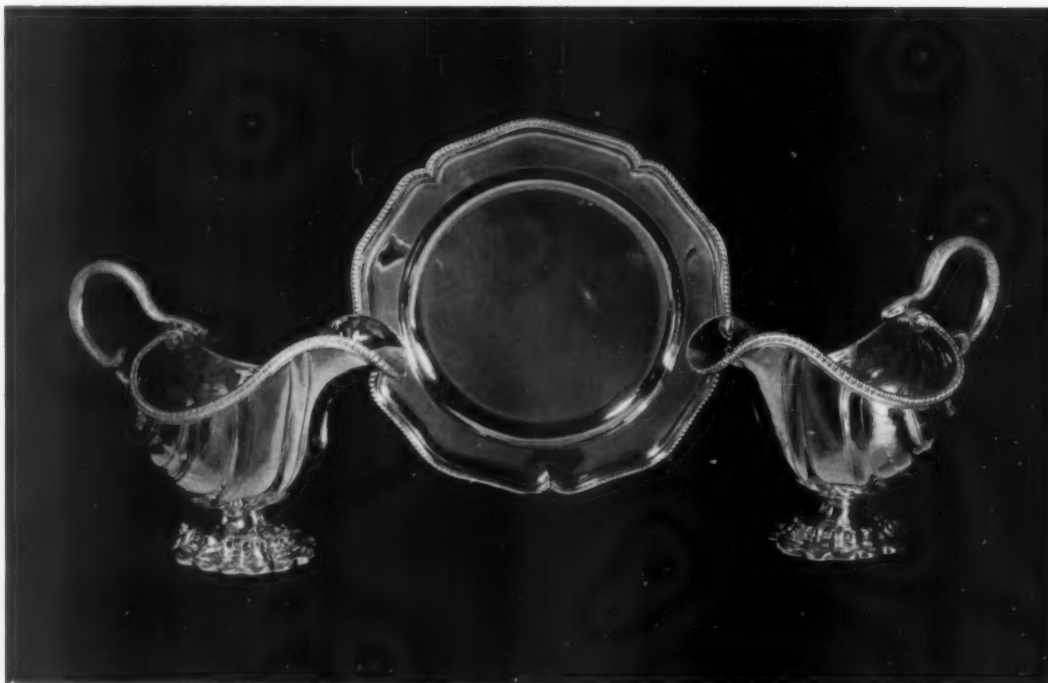


Fig. IV. Nathaniel Dance's SAUCE-BOATS, 1766-67

John Opie's DINNER PLATE, 1788-9.

By PARKER and WAKELIN
By GEORGE ANDREWS. D., 9½ in.

THE OLD PLATE OF THE ROYAL ACADEMY



Fig. VII. J. F. Rigaud's BREAD BASKET, 1779-80
By JOHN YOUNGE & Co., Sheffield

Two more were made in 1790-91 by George Andrews, and were added in 1791 by John Russell, R.A., and William Hamilton, R.A., and another from the same workshop in 1792 was presented in that year by the Swiss artist, Henry Fuseli, R.A. Three made in 1798-99 by Robert Salmon, maker of twenty-four soup plates, 1791-92 and 1792-93, at Trinity College Cambridge, were the gifts in 1799 of Sir Francis Bourgeois, R.A., founder of the Dulwich Gallery, James Wyatt, R.A., the architect, and Sir William Beechey. The last of the older plates were made by John Emes in 1801-2 and 1802-3, and were given by Thomas Daniell, R.A., and John Flaxman, the sculptor, in 1801 and 1802 respectively. The Opie plate is illustrated (No. 5).

No collection of plate in the second half of the XVIIIth and the early part of the XIXth centuries was considered complete without a bread basket of silver. The influence of Robert Adam, the architect and designer of ornament and plate, is visible in the ornament of many silver vessels, especially after 1775. His influence is apparent in an oval pierced basket here, in the vases, festoons, rosettes, and other details, which is inscribed :

*For the use
of the President and Council
of the Royal Academy of Arts,
given by J. F. Rigaud,
R.A. 1787.*

The basket was wrought in 1779-80 by John Younge & Co., of Sheffield, where the Adam taste in decoration was adopted later than in London (No. 7).

The last object illustrated here is a Spanish incense-boat of the early XVIIth century, decorated with flat, plain, foliated scrolls on a matted ground, characteristic of Spanish work of the period (No. 8). It was a gift of the late Charles Shannon, R.A.

A few more pieces may be mentioned, namely, a French gold snuff-box of the early XIXth century, presented to Sir Francis Chantrey, R.A., by W. Hyde Wollaston; a small plain tankard by the Newcastle goldsmith, John Langlands, well known in the XVIIIth century, the gift of H. Hughes-Stanton, R.A.; and a pair of sauce-tureens, 1803-4, given by Sir W. Goscombe John and John Belcher, R.A.

G. D. Leslie, R.A., in his book "The Inner Life of the Royal Academy" (1914) includes a brief note on the plate, describing some of it as "very beautiful in design," and stating that Sir Joshua Reynolds's great inkstand is always placed in front of the President's seat (page 246).

I must not forget to thank the President and Council of the Royal Academy for permission to write this article, and Mr. W. R. M. Lamb, Secretary, for his help in its compilation.



SPANISH INCENSE-BOAT
Given by CHARLES SHANNON. Height, 7½ in. Circa 1610

LOWICK CHURCH, NORTHAMPTONSHIRE

A NOTE ON ITS STAINED GLASS. BY H. T. KIRBY



EASTERNMOST WINDOW OF CHANCEL.

Original glass.

Halstead has copied some of the shields incorrectly

LELAND, though he found Drayton Castle and its village "the prettiest place in all those parts," quite forgot to mention the church. This was a sad omission, for Lowick Church has both exterior and interior beauties well above the ordinary. Not only is the building magnificently sited—rearing its massive tower high above the undulating pastoral country by which it is surrounded—but the tower itself is of most attractive design. Like its neighbour Fotheringhay it incorporates in its structure an octagonal lantern to which flying buttresses lend graceful support, and when the sun glints on the aery golden banners of the twisting vanes the sight is one to be gratefully remembered. Fortunately, too, the stone of which it is compounded is of so hard a texture that it laughs alike at the elements and the passing centuries.

Inside the attractions are no less evident. The tombs alone demand an Esdaile to do

them justice, but at the moment it is the glass to which our attention is directed. Lowick, for its size possesses an unusual wealth of XIVth-century glass—that in the chancel and north chapel being composed of heraldic shields, and the remainder (in the north aisle) consisting of biblical figures each within single lights. The heraldic series is perhaps of greater interest since it can be compared with engravings executed some two hundred and fifty years ago.

As Lowick lies nearly under the shadow of Drayton House it is almost unnecessary to state that the glass has reference to the successive owners—and their alliances—of that beautiful residence. One of the rarest English genealogical works is that known as "Halstead's Genealogy." Its full title is richly sonorous, and both Lowndes¹ and Moule² collate it fully. It is catalogued thus :

¹ Bibliographer's Manual.

² Bibliotheca Heraldica.



WESTERNMOST WINDOW OF CHANCEL.

All original shields are in place, though not identical in every respect with Halstead's illustrations

LOWICK CHURCH, NORTHAMPTONSHIRE



NORTH AISLE OF CHURCH. 1st window. Rehoboam, David, Solomon and Asa. The vine stem of the Jesse pattern is plainly visible

"Succinct Genealogies of the Noble and Ancient Houses of Alno, or de Alneto, Broc of Shephale, Latimer of Duntish, Drayton of Drayton, Mauduit of Werminster, Greene of Drayton, Vere of Addington, Fitz-Lewes of West-Hornedon, Howard of Effingham, and Morduant of Turvey. Justified by Public Records, ancient and extant Charters, etc. Histories, and other authentick Proofs, and enriched with divers sculptures of Tombs, Images, Seals and other Curiosities."

"Halstead" is, of course, a fictitious name, the book being compiled by the second Earl

of Peterborough and his chaplain—a Mr. Rann of Turvey. An extract, showing an engraved pedigree, is reproduced. For our present purpose, however, it is important because it gives illustrations of the glass in the church at "Luffwick" as it was when the book was published in 1685. Unfortunately, with an exception to be mentioned later, only the heraldic portion of the glazing is dealt with.

A rapid inspection of the windows is likely to cause some little dismay, since it takes but



NORTH AISLE OF CHURCH.

2nd window.

Jacob, Isaiah, Elijah and Habakkuk

a moment to see that of the fifty-two shields originally displayed, only some twenty-two remain to-day. It is true that there are still

he gives the border as "argent." Even in the present year of grace this is clearly and richly "gules."



NORTH AISLE OF CHURCH.

3rd window.

Daniel, Ezekiel, Jeremiah and Isaac

fifty or so shields visible, but, apart from the twenty-two just mentioned, these are but modern insertions. Neither do they follow, in blazon or arrangement, the original plan.

Halstead begins (as will be seen) with the "First South Window of the Chancell." This contains eight shields. They are not named, but this aspect was dealt with in a paper read of S. G. Stopford Sackville in 1883. They can also be collated with the help of the indispensable Papworth. Sackville's list gives :

- (1) Mallory.
- (2) Mallory impaling Dryby.
- (3) Chamberlayn (?).
- (4) De Prayers (Praers or Preers).
- (5) Greene.
- (6) Greene impaling Bruce of Exton.
- (7) Greene.
- (8) Greene impaling Mauduit.

From the photographs it will be obvious that Halstead has made several mistakes. In the 4th coat he shows the impalement as "Barry of fourteen, gu. and arg.", whilst actually it should be "Gu. a fesse double cotised, arg." This shield is difficult to read to-day when the tinctures are poor, but there should have been no ground for error two centuries ago. Another mistake is apparent in the shield of Mauduit (sinister of No. 8) where

In the second south window (working westwards) the coats are :

- (1) Lovel of Tichmarsh.
- (2) Lovel impaling Zouche.
- (3) Roos.
- (4) Roos impaling Zouche.
- (5) Prayers (another branch of No. 4 in the first window?).
- (6) Prayers impaling Greene of Drayton.
- (7) Greene of Drayton differenced with a label azure.
- (8) Drayton impaling Prayers.

Halstead gives the first three blazons correctly, but in No. 4 his reading does not agree with the glass. Neither, indeed, does that of Sackville. If Zouche married Elizabeth Roos, as Sackville says, the glass itself is wrong, since the Zouche coat—which should impale Roos—is impaled by it. Yet the glass shows no signs of tampering and is apparently in its original place. In No. 5 also he shows "bendy of eight pieces, arg. and gu." whereas the correct and obvious blazon is "gu. three bendlets arg." He repeats the error on the dexter of No. 6. The final coat finds him wanting again, for whilst he depicts the sinister half as blank, it should actually be charged with the arms of De Prayers.

The next old glass appears in the westernmost window of the North Chapel (or chancel

LOWICK CHURCH, NORTHAMPTONSHIRE



NORTH AISLE OF CHURCH. 4th window. Joseph, Zacharias, Micah and a Knight. (Drayton or Greene)

as the "Genealogy" erroneously calls it). Halstead shows but five shields, but six are clearly in evidence to-day. Sackville, on the other hand, gives the original number as eight. If, as we suspect, the window once had four lights, this would be correct. Neither Sackville nor Halstead, however, show them in their present order. This is :

- (1) Unidentified.
- (2) Griffin of Weston, impaling Latimer of Braybrooke.
- (3) Greene of Exton.
- (4) Greene impaling "Gu. a lion double-queued, or."
- (5) Unidentified.
- (6) Unidentified.

The stag on the canton of the "Greene of Exton" coat should be "in full course," but it is shown by Halstead and on the glass itself as "trippant."

Undoubtedly the greatest loss is that sustained by the east window of the chapel, for this was once ablaze with Royal heraldry. Amongst the coats then displayed were those of John o' Gaunt, alone, and impaling Leon

and Castile. France (anc.) and England quarterly, and the same coat impaling De Bohun. Henry Bolingbroke and many others. The visitor will not fail to notice the number of times the "Greene" coat is reproduced—in one of its several varieties—throughout the windows. Except for one more example, to be mentioned shortly, this completes a hasty survey of the old heraldic glass.

Of quite a different order is the glass in the north aisle to which we will next proceed. Locally these windows seem to be known as the "Twelve Apostles," but this is but one, of many, examples of native inaccuracy. To begin with there are not twelve, but sixteen figures. Also, since they are Old Testament studies they can hardly be said to qualify for Apostles! Reading from the west, facing the windows, the order of the subjects is :

- | | | | | |
|-----|---------------|---------------|---------------|----------------|
| 1st | (1) Rehoboam. | (3) Elijah. | 4th | (1) Joseph. |
| | (2) David. | (4) Habakkuk. | | (2) Zacharias. |
| | (3) Solomon. | 3rd | (1) Daniel. | (3) Micah. |
| | (4) Asa. | | (2) Ezekiel. | (4) (See |
| 2nd | (1) Jacob. | | (3) Jeremiah. | separate |
| | (2) Isaiah. | | (4) Isaac. | note). |

A P O L L O



*S. THOMAS GREENE
Lord of Buckton
and other lands & Lordships.*

That these figures are not in their original places is easy to determine. Each is partially enveloped by a twisting vine stem (bunches of grapes appearing at intervals) and since there is only one possible type of window which would demand this treatment, the conclusion that this glass once formed part of a "Jesse" window is inevitable. That none of the existing windows could have accommodated these (with other missing parts of the "Tree") is also clear, but the original conception, wherever it appeared, must have been remarkably fine. To-day the glass fills only the upper half of the four windows—rising from a battlemented transom—but is in a position where it can be easily studied. The only expert analysis of this early and fascinating work seems to be that contained in a paper written by the Rev. G. A. Poole some half-century ago.

Historically, at any rate, we have kept the good wine to the last, for the



*S. Thomas Greene
Lord of Buckton
Lucie de la Zouch*



*S. Henry Greene
Lord of Buckton
Collatine of Drayton*



fourth light of the easternmost window contains a figure obviously bearing no relation to its companions. It depicts a knight, clad in chain armour of the XIIIth century (and bearing on his shield the arms of Drayton or Greene) kneeling to present the model of a church. The author of "Halstead"—who includes an inaccurate, idealized portrait of this person—has no doubt of the identity, for he titles the engraving "Walterus de Draytona." From the lettering at the base of the window, too, can be made out "a draytone," but this may be part of a "bidding" prayer. Poole submits that there is no evidence to show who the figure represents. Sir Henry Dryden, who wrote a scholarly note on the subject, comments on the fact that the model church "is of a style about a hundred years later than the costume of the kneeling knight, so it can be inferred that the glass is subsequent to both."

But whether the knight is a Drayton

PART OF AN ENGRAVED PEDIGREE FROM HALSTEAD'S "SUCCINCT GENEALOGIES." A page from this very rare volume. Only 24 copies were printed and the work rarely comes into the market nowadays

LOWICK CHURCH, NORTHAMPTONSHIRE

*In the first South Window of the Chancel
in St. Peter's Church of Luffwick*



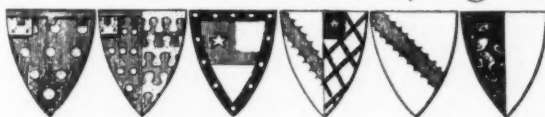
In the Second South Window



In the first Window on the North side of the Chancel



In the second Window on the North side of the Chancel.



*In the East Window on the South
side of the said Chancel*



PAGE FROM HALSTEAD'S "GENEALOGY." Only the first three rows of shields now remain in the church. Many of the others, however, have been reproduced in modern glass

or a Greene (the engrailed cross is common to both families) we do know that the arms of Greene appear carved on a roof boss in this aisle, where they keep company with those of Mauduit. It is also known that it was Sir Henry Greene who married Matilda Mauduit. Dryden, in describing the glass of the knight, says that "it is composed of pot metal, unstained ruby, blue, yellow, green and light puce or maroon. The enamel colours are

three or four lines of brown. The patterns are, for the most part, made by the removal of the enamel tints." Much more might be written of this intriguing figure, but time and space forbid.

Leland's judgment, when he described this corner of Northamptonshire as "the prettiest in all those parts" was not far wrong. He might well have interpolated the word "interesting" as well.

ROYAL AND HISTORIC TREASURES

AT 145 PICCADILLY BY K. NEVILL

THE exhibition held at No. 145 Piccadilly is one of many echoes, many associations. Henry James, in his "London Life," writes that on a visit, people "wandered from room to room and thought everything queer and some few objects interesting. Mr. Wendover said it would be a very good plan to find a thing you couldn't find anywhere else—it illustrated the prudent value of keeping." In the case of the present exhibition, the "prudent value of keeping" has much to commend it, since it has preserved a host of minor antiquities, such as Queen Elizabeth's petticoat and shoes, and the waistcoat worn by Sir Christopher Wren at the opening of St. Paul's Cathedral, William of Wykeham's mitre, and Queen Anne's pin-cushion.

Dominating the Queen's bedroom is the Elizabethan throne and canopy of red velvet from Kimberley in Norfolk. The suspended domed canopy and the frontal are enriched with applied work in gold and silver tissue, and in coloured silk overlaid with silver threads. On the ceiling is worked in high relief the arms of Wodehouse impaling Corbet, and the canopy is prolonged at the back and worked in high relief with the arms of Wodehouse, and the supporters "two wild men, each holding in his exterior hand a club raised in the attitude of striking." It is probable that Queen Elizabeth used this "throne" during her progress in Norfolk in 1578, when she lodged at the old "Wodehouse Tower" at Kimberley on her way from Norwich to Cambridge.¹

One section is given up to exhibits relating to the coronation of the Kings and Queens of England. Here is one of the many X-framed chairs from Knoke which dates from the early years of James I's reign, when Thomas Sackville, first Earl of Dorset, had spent large sums on the adornment of his house. The chair, which comes from the Spangled bedroom, and is upholstered in



Fig. 1. FIGURE IN LEATHER IN FORM OF A "TOBY" JUG

From the Leather Sellers' Company Copyright News Chronicle

crimson satin with gold and silver appliqué embroidery was copied for the coronation of King George VI. An upholstered chair of George II's reign bears a record of its history on its back, and of its maker. "At Edinburgh 3rd May, 1757, in the 30th year of the reign of his Majesty King George 2nd two velvet chairs and a throne were made for his Majesty's High Comishoner (sic) of the General Assembly of the Church of Scotland by Andrew Gillespie, upholsterer in Edinburgh."²

There is a large collection of Tudor and Stuart relics. Lord Warwick has lent Queen Elizabeth's pocket handkerchief, and there is an interesting watch in an oblong silver case engraved inside with the Stuart arms with a label for a reference, and the letters P.H. (for Prince Henry, eldest son of James I, who died in 1612). The movement is by David Ramsay, a Scotch maker who settled in London and was appointed clock and watch maker to James I. There are

two linen shirts belonging to Charles I, *regum infelicissimus*, one lent by the Duke of Richmond, the other by the Duke of Beaufort. This latter shirt was given to Charles I's loyal adherent, the Marquis of Worcester, immediately after the King's death. Among the relics of the second Charles is the wine-pot (dated 1650) from which he drank when he turned the spit in John Tomes's kitchen on his adventurous flight after the battle of Worcester.

There are some important relics of the Old and the Young Pretenders, and of that secret loyalty and hidden cult, the Jacobite cause, whose survival is one of the most inexplicable things in history. There is a piece of the linen gown worn by Charles Edward, the Young Pretender, when disguised in the Hebrides as a serving maid Betty Burke, in 1746; and also a sword and watch left behind at Glamis by the Old Pretender in 1716.³

The relics of the House of Hanover have less sentimental importance. There is, however, a portrait of Frederick, Prince of Wales (George II's eldest and hated son), wearing the ribbon and star of the Garter, in

¹ "There is still at Kimberley a throne which was erected in the Grand Hall, and which is of crimson velvet, richly embroidered with gold, having on it the arms of Wodehouse, and his quarterings, with supporters all in curious work, and on top are the same arms impaling Corbet." Blomfield, "History of Norfolk," Vol. II 1806, p. 552.

² Lent by Captain Oliver Lyttleton, D.S.O., M.C.

³ Lent by the Earl of Strathmore.

ROYAL AND HISTORIC TREASURES

original carved and gilt frame entering in the Prince of Wales's name of feathers.

In Their Majesties' drawing-room are collected some relics of famous actors, artists, writers and musicians. There is a two-manual harpsichord by Burket Schudi and John Broadwood, inscribed and dated 1770 in a case veneered with amboyna, which was made for Dr. Hartley, and illustrated in Schudi's life; and an early English virginal, displaying the Royal Tudor arms. Sir John Murray has lent his Byron relics, and there are David Garrick relics from the Garrick Club.

The group of works of art lent by the Livery companies repre-



Fig. II. THE SEYMOUR SALT, (circa 1662).
From The Goldsmiths' Company

sents a very small part of their possessions. The embroidered pall lent by the Fishmongers' Company is one of those still belonging to the guilds which were kept for use at the funerals of members, which generally took place from the halls of their companies. The Carpenters' Company have lent their octagonal oak table, dated 1606, and carved with the initials of the master and wardens for the previous year. The Goldsmiths' Company have lent the well-known Seymour salt (Fig. II), which was probably prepared as a gift to Catherine of Braganza on her arrival in England in 1662; and Samuel Pepys, who saw it in April of this year, thought it "one of the neatest pieces of plate that ever I saw." It was given to the Goldsmiths' Company by Thomas Seymour⁴ in 1693.

Also among the loans of the Goldsmiths' Company is the silver-gilt inkstand (1741), made by Paul de Lamenc, fitted with boxes for ink and sand, and having a richly chased border of scrollwork interlaced with wreaths of flowers. An unusual exhibit is the three figures in the form of "Toby" jugs, carried out in leather, from the Leather Sellers' Company (Fig. I).

The dining-room is given over entirely to civic London. The Bank of England has lent a chest mentioned in the first minutes of the Bank, and described as "the Great Iron Chest in the Parlours."

Two firms, Messrs. Mallet and Messrs. H. M. Lee, of Kingston, are co-operating in a display of furniture and decorative objects in one of the smaller rooms of 145 Piccadilly, formerly the King's study. Included in their display are several attractive small pieces of walnut furniture,

such as the bureau screened with figured walnut having the interior of mahogany. There is also a standing barometer of the type invented by Daniel Quare⁵ with an engraved metal dial and shaft decorated in black and gold japan, and a pair of wall lights with the back plate of carved and silvered fresco fitted with two glass candle branches. A brilliant note of colour is supplied by the chair japanned scarlet, and decorated with gold in the Chinese taste, probably made by Giles Grendey of Clerkenwell (Fig. IV). The exhibition, which remains open until the end of September, is in aid of the Heritage Craft Schools for Crippled Children at Chailey.

⁴ Thomas Seymour, who carried on business in Lombard Street, died in 1698.

⁵ In 1695 Daniel Quare obtained a patent for his portable weather glass which "may be removed and carried to any place, though turned upside down, without spilling one drop of the quicksilver or letting any air into the tube, and that nevertheless the air shall have the same liberty to operate upon it as in those common ones now in use."

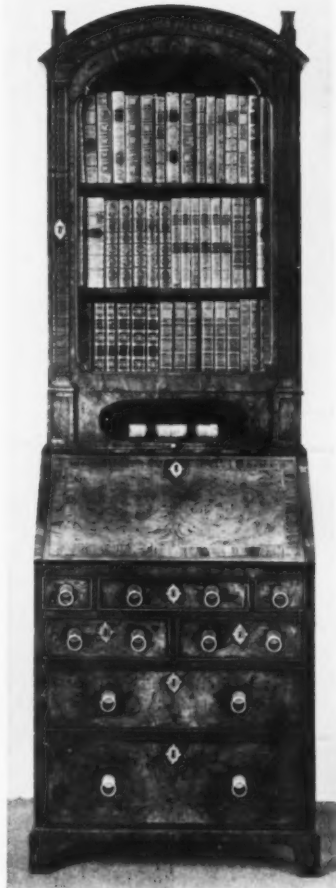


Fig. III. WALNUT BUREAU BOOKCASE
From H. M. Lee & Sons



Fig. IV. CHAIR IN BEED JAPANNED SCARLET
By Giles Grendey from Messrs. Mallet

A LATE ELIZABETHAN SUIT AND AN EARLY CHARLES I DOUBLET

BY J. L. NEVINSON

IN 1937, shortly before the Coronation, there were rediscovered at Grimsthorpe a velvet suit and an embroidered doublet, traditionally worn by James I and Charles I. These garments have been lent to the Victoria and Albert Museum for exhibition, and it is here proposed, by kind permission of the Earl of Ancaster, to describe and illustrate them.

The Earl of Ancaster holds the office of hereditary Lord Great Chamberlain for the reign of King George VI, and as such is entitled to claim amongst other things "the bed wherein the King lays the night previous to his Coronation. . . ." It was thought that these clothes were the perquisites of the thirteenth Lord Willoughby, de Eresby, created Earl of Lindsay, who was killed at Edgehill in the first battle of the Civil War, but as his claim to the office of Lord Great Chamberlain, previously held by the De Veres, Earls of Oxford, was not established till 1638, he could not have officiated at either Coronation. Since, however, these garments do show marked resemblances to the clothes which both kings appear to have worn, it is unwise to reject out of hand the family traditions about them.

The suit (Fig. 1) is of Italian purple figured velvet trimmed with a double line of silver-gilt braid. The doublet is heavily padded and quilted, and weighs about 6 lb.; it has a marked "peascod" front, curving into a low waist, about which there are eight small overlapping skirts, concealing the eyelet holes



Fig. IV. JAMES I. Painter unknown. About 1603
By permission of Cambridge University

through which the breeches points are passed. The buttons are missing. There are braided "wings" or welts on the shoulder, and a very high standing collar, which bends open at the front. From the tailoring point of view it has one most curious feature, which can be seen from Fig. II, namely that half the back and the collar, apart from the two square corners in front, are made in one piece. This XVth century peculiarity may be seen, unless my memory is at fault, in the treasury of the cathedral of Uppsala, Sweden, on one of the Sture doublets, which has been kept there since 1564, and still shows the marks of the mad Eric XIV's dagger. Mr. Francis Kelly has also reminded me that this cut is depicted in the earliest printed book on tailoring, J. de Alcega's "Libro de geometria . . . lo tocante al oficio de saestre . . . 1589."

The full breeches (Fig. III) are of the same material, heavily pleated from the waist, and bombasted with flannel at the knee so that they weigh no less than 8 lb. They were attached to the inside of the doublet by concealed points, lacing through a continuous line of eyelet holes. Below the pleats appear the canions, the true legs of the breeches, which fit tightly to the thigh;¹ the cod-piece is missing, if ever there was one attached to the pair of point holes on either side of the front opening. The velvet, though not very worn, is rather surprisingly

¹ See F. M. Kelly in *Burlington Magazine*, XXXII (1920) p. 102. "What are canions?"

LATE ELIZABETHAN SUIT AND AN EARLY CHARLES I DOUBLET

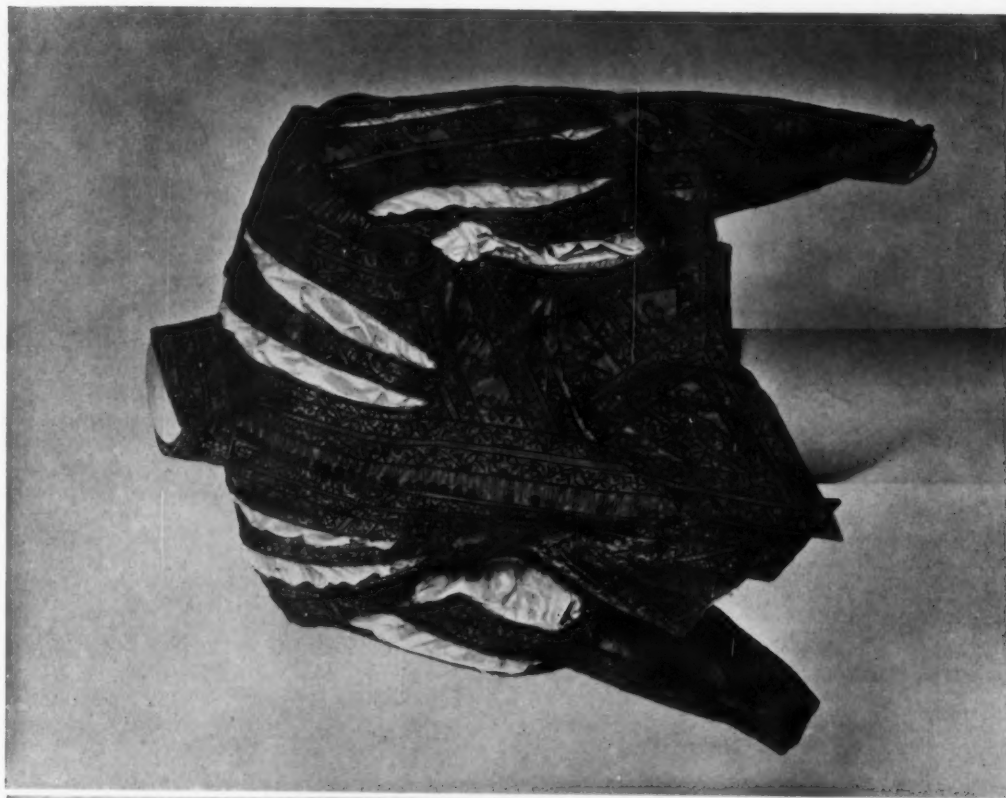


Fig. V. EMBROIDERED SILK DOUBLET. Style of about 1635-30
Collection of the Earl of Ancaster

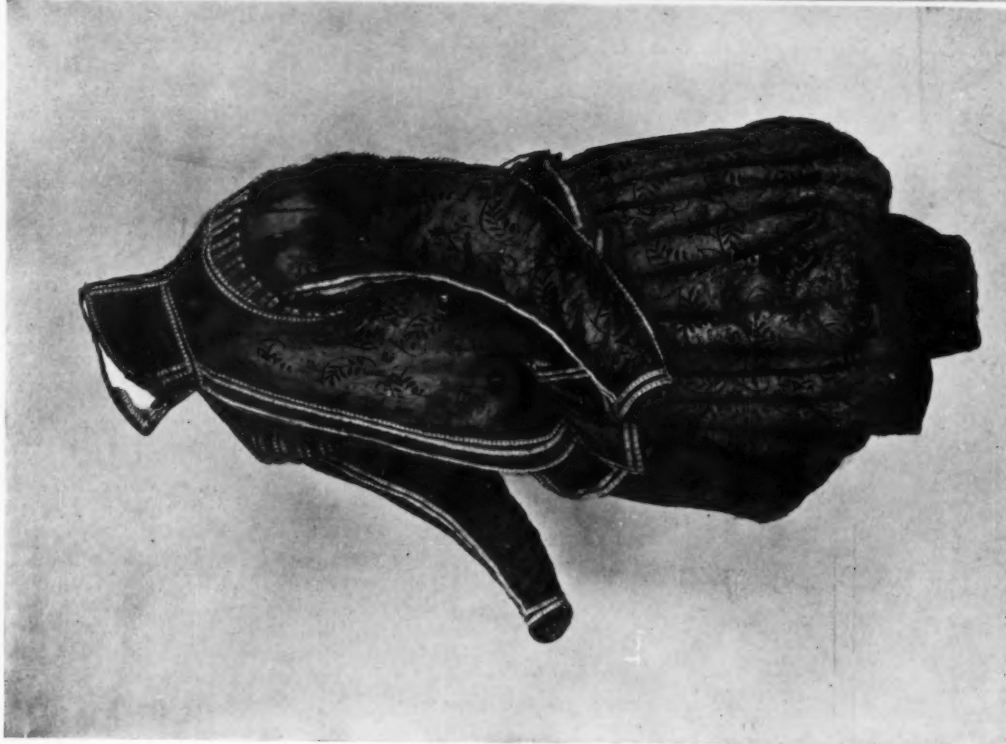


Fig. I. VELVET SUIT. Style of about 1590
Collection of the Earl of Ancaster

in a very poor condition, and has had to be underlaid; the silk part-lining of the doublet had previously perished and been renewed. The fashion may be said to be that of about 1590, with some modifications due to the age or bulk of the wearer.

Turning to the historical side, we are fortunate in possessing a contemporary detailed description of James I in "The Court and Character of King James," published anonymously by Sir Anthony Weldon in 1650:

"He was of middle stature, more corpulent through his clothes in his body, yet fat enough, his clothes ever being made large and easie, the Doublets quilted for stelletto prooffe, his Breeches in plates (i.e., pleats), and full stuffed. He was naturally of a timorous disposition, which was the reason of his quilted Doublets . . . his skin was as soft as Taffeta Sarsnet . . . his legs were very weak . . . that he was not able to stand at seven years of age . . . his walke was ever circular, his fingers in that walke ever fiddling about his codpiece . . . in his apparell so constant, as by his good will he would never change his clothes till very ragges, his fashion never; insomuch as one bringing to him a Hat of a Spanish Block, he cast it from him, swearing that he neither loved them nor their fashions. Another time, bringing him Roses on his Shoes, asked if they would make him a ruffe-footed Dove."

This was James's appearance to a detractor, and is perhaps one of the first verbal pictures in an English historical work; it called forth a protest in the same year, "Aulicus Coquinae, or A Vindication," in which the complaint was made: "Was ever prince thus limn'd out to posterity by his quilted doublets and full stuff breeches?" and in Arthur Wilson's "History of King James," 1653, we find:

"His stature was of the Middle Size, rather tall than low, well set and somewhat plump, of a ruddy complexion . . . though his Clothes were seldome fashioned to the *Vulgar* garb, yet in the whole man he was not uncomely."

Now the suit (Fig. I) is large, easy and quilted, the arms long, the breeches pleated, the canions suggesting



Fig. VI. CHARLES I. By VANDYCK. About 1625
By permission of the Marquess of Salisbury

So far it would seem that the suit is James I's, and it may be said roughly to correspond to the rags which still remain at Westminster Abbey from the effigy carried at James's funeral in 1625. In this case, however, the breeches were of the "plus-four" type, fastening at the knee, which were in vogue after 1615. It is not impossible that in spite of his sensitive skin, he might have worn a vast, loose-fitting suit, even about the time of his coronation in July 1603. His height, however, presents a very serious difficulty. If 16 in. is allowed from knee to

weak legs, since the thigh measurement of less than 18 in. is small when one considers the 46 in. waist. The high collar precludes the wearing of a fashionable ruff, and it appears from several of his portraits that James was not over fond of wearing ruffs, except on official occasions, and this might also be inferred from his aversion to shoe-roses. In 1603 the peascod front and the breeches with canions would have been decidedly old-fashioned; it is seen, for example, in the portrait of Sir Thomas Coningsby with his dwarf (*Walpole Society* (III. 1913-14). Pl. XVI (a)), inscribed "Aetatis suae. 61 Ano Dom. 16012" (sic).

Fig. IV is a portrait of James I, painted early in his reign; the doublet lacks the deep wings and the pronounced peascod front of the suit, but in another version of the portrait at Dulwich (No. 548) these features seem to be indicated. The bombasted breeches and canions are very much alike, though in the picture the former are cut on panes in order to show the contrasting material beneath. The neck of the doublet would be wide so as to support the flat lace collar and allow for the beard. The legs in the portrait, however, are thin and rather long, and though the body is much less bulky, there is a general similarity between portrait and suit. James's portrait at Grims-thorpe, said to be of him wearing the actual suit, does not show a velvet of this pattern.

A LATE ELIZABETHAN SUIT AND AN EARLY CHARLES I DOUBLET



Fig. II. VELVET DOUBLET, BEFORE REPAIR, showing cut of the back. *Collection of the Earl of Ancaster*



Fig. III. BOMBASTED VELVET BREECHES WITH CANIONS.

Collection of the Earl of Ancaster

heel, the wearer of this suit would have been 5 ft. to the shoulder, or at least 5 ft. 10 in. in all; this, three hundred years ago, was certainly far above "middle stature." But apart from this one matter of height, the suit tallies very closely with James's foibles, and it may be that his legs, however much portraits may flatter, were thin and rickety almost to malformation.

A further clue has been followed without success. In 1869, after a prolonged search, Dean Stanley, as recorded in the almost dramatic appendix to the 1882 edition of his "Memorials of Westminster Abbey," succeeded in finding the coffin of James I in the vaults beneath Henry VII's Chapel. A drawing made by Sir George Scharf shows how the leaden shells containing the bodies of Henry VII and his Queen were thrust on one side in 1625 to make room for the huge bulk of James's coffin. Sir George Scharf's notebooks at the National Portrait Gallery state that measurements were taken by Mr. Hubert Poole, Master Mason at Westminster Abbey, but these, alas! have gone astray. So that all we know is that James was taller and more bulky than Henry VII.

The doublet of Charles I (Fig. V) is a much more fashionable garment; it is made of purple satin, embroidered with blue-green silk cord now faded to dull blue. Apart from the loss of a few buttons it is in excellent condition. It has a standing collar with four buttons and loops that would have been hidden by a falling collar of lace. The front is straight and pointed, stiffened inside with cane and fabric "belly-pieces," and with a pair of inner loops that can be laced together to secure a ridged breastplate effect. About the waist, which is rather high, are eight pointed overlapping skirts and also loops for the sword belt. Chest and back are slashed in long panes to obtain an easy fit, and in the slashes have later been added white silk puffs suggesting a shirt. The shoulders are broad, and on account of the wings seem even broader; the sleeves are cut in similar panes as far as the elbow. The lining is of greenish yellow satin, and at the waist are five out of an original eight metal loops to take the large hooks which would have been sewn to the breeches. This method of fastening replaced the older lacing by points passing through eyelet holes in about 1625-30. This doublet, the breeches belonging to which are unfortunately missing, is a stylish garment just preceding in date that in Sir Harry Verney's collection.¹

Fig. VI is a good portrait of Charles I at Hatfield, painted by Vandyke soon after 1625. It shows a doublet with chest and sleeves cut in similar panes, worn with a falling ruff and lace-fringed linen cuffs. The line of the waist is marked by the narrow sword-belt beneath which are ornamental point bows of ribbon. It is manifest that both doublet and portrait are of very much the same date.

About Charles I's stature and proportions we have a certain amount of information. The "Memoirs of R.

Carey, Earl of Monmouth" (not published till 1759) state that as a child he was weak, delicate and not able to walk. Sir Philip Warwick's "Memoirs" (2nd edit. 1702) say "that he was a person tho' born sickly, yet which came thro' temperance and exercise to have as firm and strong a body as most persons I ever knew." Dr. James Welwood ("Memoirs of the Last Hundred Years, 1588-1688") confirms this: "his body strong, healthy, and well made, and though of low stature was capable to endure the greatest fatigues." I have not been able to find any Parliamentary descriptions of the Royal Martyr, but it will be seen from his portraits by Vandyke and others, especially when he is shown mounted or standing beside his horse, that he was decidedly short. It is only beside Henrietta Maria, who is thought to have been *petite*, that he appears tall. Another point is that though Charles normally stood three-quarter face or sideways for his portraits, the breadth of his shoulders, stressed by the wings of the doublet, is considerable.

But we have further evidence from the accounts of two of Charles's unsuccessful attempts to escape from Carisbrooke Castle in 1647-8, aided by his page Henry Firebrace (see Captain C. W. Firebrace, "Honest Harry" (1932), pp. 87-9, 109). In the first Charles had to slip out of a window, identified to-day as having a 7 in. space between the stone mullion and a vertical iron bar. This could be negotiated by an average man in an emergency, but Firebrace tells:

"I gave the Signe, at the appointed tyme. His Majesty put himself forward, but then too late, found himself mistaken; he sticking fast between his breast and shoulders, and not able to get forwards or backwards. . . . Whilst he stuck I heard him groane, but could not come to helpe him. . . ."

Before a later attempt on May 3rd, Charles wrote:

"I have now made a perfect tryale, and find it impossible to be done, for my Boddy is too thicke for the bredthe of the window."

Now with these accounts the doublet (Fig. V) agrees fairly well; the shoulders are 20½ in. wide, the chest measures 42 in., even if, as the set of the panes suggests, the back was so slightly rounded or the shoulder-blades projecting. Although the front is 17 in. long, the point comes well below the waistline, which at this time (1625-30) was about at normal level. The wearer, then, was a short man with broad shoulders and a well-developed chest, such as Charles I evidently had.

Summing up, then, it will be seen that the clothes correspond very closely both in size and cut to those worn by James I and Charles I early in their reigns. It is necessary to reject the tradition that they were Lord Great Chamberlain's coronation perquisites, but it is possible that the first Earl of Lindsay obtained them by some other means. From the costume point of view the velvet suit is of immense importance. We have no other English costumes of an Elizabethan fashion surviving, and this is a full twenty-five years older than any other complete suit. The embroidered doublet is similarly one of the finest examples of a well-known type.

¹ See *Apollo*. XX (1934) p. 316

NOTES FROM NEW YORK

BY JAMES W. LANE



ST. PETER'S FLIGHT FROM PRISON

By KAREL FABRITIUS (circa 1624-1654)

TWO very famous subjects of sculpture that were favoured by a master sculptor and his celebrated pupil, respectively, are recent accessions of two distinguished collections. The first subject is "Diana the Huntress," by Houdon, whose terra cotta versions of which, sculpted circa 1778, has just been acquired from the late Lord Duveen by the Frick Collection. The second subject is "Madame Recamier," by Joseph Chinard (1756-1813), whose marble bust of this lady has been given to the Rhode Island School of Design in Providence. Both statues are similar in that at least three other versions of the subject were executed by the same sculptor. In respect to the "Diana," for example, there is a marble version, dated 1781, and made for Catherine of Russia, which is now in a Parisian private collection, although for long in the Hermitage. After 1781, Houdon cast two bronzes of the goddess, one of which is in the Louvre and the other of which is in California, where I hope to see it next month. The version in the Frick Collection has been in the hands of Cardinal Fesch (Napoleon's uncle), Henri de Montault, M. Susse, Victorien Sardou, and finally Lord Duveen.

The surface of this terra cotta statue is warmly tactile and glowing, not polished and frigid like a Canovan marble. The modelling is, of course, impeccable, which is to say a little too faultless or unimaginative for modern standards.

Chinard's various portrait busts of "Madame Recamier" create interesting problems in attribution*. The one acquired by the Rhode Island School of Design, of brilliantly white Carrara, and of neo-classic restraint and purity, has a curious legend around it. Madame Lenormant, Madame Recamier's niece, to whom the bust was bequeathed, used to say that her aunt thought the statue, when it had (as it originally did) arms and hands, was shocking! So she gave the command that this lower part of the bust be shorn away and transformed into a socle or pedestal. In such a condition was the statue received when it was inherited. The story, on its face value, seems fantastic, because thoroughly out of keeping with Madame Recamier's personality, unless this underwent a sea-change of moralism of which the records reveal little. Yet—there is a similar and complete bust, once in the Paris apartment of Madame Recamier's father and now in the Musée de Lyon, which corresponds in style, technique, and quality to the Rhode Island bust so closely that it must be ascribed to Chinard. In fact, it is signed by him. But there is also the signature "Chinard de Lyon" on the Rhode Island bust. The latter signature, however, is obviously but an awkward copy of the former. The Rhode Island

* Chinard made three other portraits of Madame Recamier: a bronze bust in the collection of Count de Penha-Longa, Paris; a coloured plaster cast in the Musée de Lyon; and a plaster plaquette in the Penha-Longa Collection.



MARBLE BUST OF MADAME RECAMIER
By JOSEPH CHINARD
Museum of the Rhode Island School of Design

Museum's conclusion is that the folds of the shawl on its bust were cut away from the left shoulder, the lower part of the bust changed into a socle, and eventually a copy of the original signature cut on the new socle. Thus, Madame Lenormant's story is substantiated.

I cannot mention the Chinard at the Rhode Island School of Design without referring to some of the other choice sculptures and paintings in this small and very distinguished New England museum. Lately there have been acquired a polychromed wood statue of the "Angel of the Annunciation," a trecento Sienese work from the Larcade Collection of St. Germain-en-Laye; a trecento sandstone statue of "St. Simon" from Nancy; and a copper harlequin mask by Pablo Gargallo, the very fine Spanish modernist metal sculptor, who died in 1935. An earlier acquisition was Epstein's portrait of "Muirhead Bone." Among the paintings are a wonderful Francesco Collantes, "Hagar and Ishmael"; the first Karel Fabritius, "St. Peter's Flight from Prison," to come to an American museum, which was acquired last year; a mountain landscape by the XIXth century British-born American landscapist, Thomas Cole, with the influence of Everdingen and Kaspar David Friedrich perceptible; and a modernistic canvas by Lyonel Feininger, the expressionist who takes you inside and outside of a subject, as, here, a church, and does it all by spreading out all the planes before you and then making them transparent. This combination of X-raying and disembowelling, if it must be done—and it is certainly in the path of modern taste, from the omni-dimensional novel of Joyce to the all-inclusive technique of the cinema—is as effectively done by Feininger as the next man.

In short, the Rhode Island School of Design, although its collections of Peruvian textiles and pottery, of Persian miniatures (and the famous tomb-casing of Abdul Ghassem that was in the London International Exhibition of Persian Art in 1931), of Chinese paintings, stele and bronzes, of Etruscan mirrors, bucchero vases, and Grecian and Egyptian material, are most outstanding for so small an institute, is well-rounded. The early American paintings, among which Blackburn's "Theodor Atkinson, Junior" is eminent, comprise also Copley and Stuarts and one of Sargent's masterpieces in male portraiture, that of "Manuel Garcia," is a feature of the modern work. There is a fine Elizabethan double portrait of 1598, and the British school is well represented by refined and vital oils and water-colours, from Morland's "The Village Fair" to some lovely examples of the landscape school.

At the Metropolitan Museum in Gallery E 15 this summer is an exhibition of more sculpture, this from the very accomplished chisel of the late Henry Clews, Junior (1876-1937), who spent most of his working life in France. His villa at La Napoule on the bay of Cannes was decorated by his own sculptures, which are in a variety of rich stones. The non-architectural sculpture in the Museum's exhibition is inspiring in its workmanship, in its humour (that informs the fantastic creations) and in its depth of character (that informs the realistic portrait busts). The work is thus to be divided up among two classes of subject—the fantastic, where regular Alice-in-Wonderland or Arabian Nights inventions abound, and the realistic, where a nervous, slightly romantic, and



MARBLE BUST OF MADAME RECAMIER
By JOSEPH CHINARD
Musée de Lyon

NOTES FROM NEW YORK

heroic touch is evident. The style varies as the subject. In such happy, humorous vein as envisioned "The Soul of Doctors" and "The Soul of Patients," local French porphyry from Esterel was used. What imaginative felicity for pillorying chicanery and long-suffering guilelessness! These fantastic things have a sort of oriental finish, ornate and meticulous, that reinforces their outlandish piquancy. On the contrary, when Clews modelled real sitters, his style became brisk and modern yet incisive. His "Mayor of Mandelieu" is occidental, direct, but as thoroughly revealing as the oriental concoctions, in which his imagination lost itself as absorbedly as it did in his searing book, "Mumbo Jumbo," published in 1922 and idealizing the life of a cloistered, commercially unconcerned and unsuccessful artist in this blatant age.

This would indeed seem to be a sculpture month. The Metropolitan has opened its new room (Gallery D 4) of Indian and India-influenced sculpture. One hundred and thirty-three pieces, with only fifteen loans, are here exhibited. The material represents Gandhāra, Mathurā, Amarāvati, Gupta, and "medieval"; also Tibetan, Javan, Cambodian, and Siamese art. The various schools are technically very competent, but many of the manifestations are repetitious, florid, and dull. One of the most inspired is the Cambodian, of which the Metropolitan is presenting six examples of its own, acquired three years ago—as I wrote at the time, with the illustration of the bust of Hevajra, with its curious sensual smile, the oriental counterpart of Mona Lisa's—from the Ecole Française d'Extrême-Orient at Hanoi. The most mellow Buddhist sculpture was done by the South Indian Amarāvati school of 150 to 300 A.D., whose style, though lavish, was characterized by order and balance. Then there is in some of these schools, such as that of Chinese Turkestan, an "Hellenistic" element—fine forms with spiritual intensity.

The Metropolitan has acquired some Greek bronzes, especially a hydria or water jar, whose three handles are superbly worked, and some bronze spears. These have been acquired through special Funds, but the accession of two important Limoges candlesticks, once belonging to Horace Walpole, is due to the gift of Mary Ann Blumenthal. These candlesticks, each of which presents different subjects, one the Labours of Hercules (copied from Aldegrever's prints of the same), the other various gods and goddesses, represent, as Sir Charles Robinson (according to the Metropolitan's Bulletin) once said of them: "The ne plus ultra of the enameller's art." When Sir Charles said this of them, they were in the collection of Hollingworth Magniac of

Colworth, Bedfordshire. During their stay in Magniac's hands, they appeared in the celebrated special loan exhibition of 1862 at South Kensington. The candlesticks are signed I.C., which may mean, it is thought, Jean Court, though there were also contemporary Limoges enamellers of the names of Jean Decourt and Jean Courtois. In any case, they are a very fine and interesting addition.

Above the old Hall of Casts at the Metropolitan—which was transformed, as noted here last winter, into the new Armour Hall—were two open galleries. In the ensuing transformation these became enclosed, the north gallery to be exclusively used by the Department of Prints, while the south gallery will be divided between prints and paintings. These two new galleries have moveable partitions, so that, as Mr. Ivins, the Acting Director of the Metropolitan, since Mr. Winlock's resignation due to ill-health, writes: "each of the galleries may be either one long gallery or two, three, or four small ones, of any desired length." The north print gallery is at present hung with a loan of one of the finest collections of prints in the United States, those belonging to the late Felix M. Warburg. There are two divisions: (1) XVth- and XVI-century woodcuts and engravings; (2) etchings by Rembrandt. Of the early engravings, there is one particular rarity, by the Master E. S., the print entitled "The Virgin With the Bird on a Grassy Bank." This is printed with white ink on black paper. Four of the most important Schongauers (L.9, L.63, L.90, and L.54) are here, as are Israhel van Meckenem, the Master F.V.B., the Master I.A.M. of Zwolle, and the Little Masters. But the core of the Warburg collection lies in its Rembrandts. There are many that are notable, such as the one of "Christ between His Parents, Returning from the Temple," and the portraits of Haaring, Lutma,

and Jan Six, but the greatest are "The Three Crosses" (H.270, II, III, IV), and "Christ Presented to the People" (H. 271, I, III, VII), three impressions of each.

The Museum of Modern Art and the Art Institute of Chicago are together arranging the most comprehensive exhibition of the work of Picasso ever to be held in the United States. The exhibition, which will open at the Museum of Modern Art's new building in November will be composed of some 300 works from all of Picasso's periods. Oils will prevail, although there will also be sculpture and graphic art. In connection with this, it is very interesting to note that the Museum of Modern Art has acquired Picasso's "Damoiselles d'Avignon," formerly in the Doucet Collection. It is on view now in the opening exhibition of the new Museum of Modern Art, upon which I wrote last month.



"SOUL OF PATIENTS" GREY PORPHYRY
from the Exhibition of Sculpture by Henry Clews, Jr.
New York Metropolitan Museum

NOTES FROM PARIS

BY ALEXANDER WATT

A GREAT deal of fuss—and rightly, too—was made over the theft of Watteau's "L'Indifférent" from the Louvre a few weeks ago. It was about 4 p.m. on a Sunday afternoon, when the Louvre is packed with visitors, that the masterpiece was noticed to be missing from its place. At first it was thought that the picture was one of several which have recently been lent to important art exhibitions abroad. But there was no ticket pinned on the wall, as is the custom, to indicate the reason for its absence. The alarm was given. The directors of the Louvre were informed and details of the theft were transmitted to police all over the world. The picture, of course, has not been heard of since. It is probably hanging on the wall of some crank collector (maybe in Paris). The robbery was certainly an audacious one, for it was carried out in full daylight just at the hour and the day of the week when the Louvre galleries are most crowded. This is the most sensational theft since that of the Mona Lisa, stolen in 1911 and rediscovered in Florence two years later.

"L'Indifférent" is a small picture (it measures cm. 25 x cm. 20) and forms part of the celebrated Lacazes collection of XVIIth and XVIIIth century French works of art. It is one of Watteau's greatest masterpieces and is remarkable for its extraordinary chromatic qualities and subtle harmonies. Its value cannot be estimated but, if it came up for sale, it would surely fetch three or four millions. Its disappearance has raised the question of the most effective measures to be taken as a precaution against further robberies. What should be immediately remedied is the present inadequate number of guardians in the galleries. It seems that there has never been a sufficient vigilance of the inestimable treasures in the Louvre. This is not necessarily the fault of the Direction des Musées Nationaux. Complaint has always been made that the annual credit granted the Beaux-Arts is far from the required sum necessary for the proper upkeep of the museums.

Experts agree that the use of electrical apparatus is liable to be more dangerous than helpful. And the suggested idea of screwing the frames to the walls is far from



L'INDIFFÉRENT

Recently stolen from the Louvre, Paris

By WATTEAU

Massa, the Society's building. For forty years and more this masterpiece, which was originally commissioned for this Society of Authors, was denied an honoured site in Paris. In 1898, it was exhibited at the Salon as the final work of a number of life-size studies which had just been completed for and refused by the Society.

Balzac was one of the founders and the first President of the Society of Authors. Alexandre Dumas, his successor, who was a great friend and admirer of the celebrated writer, was the first to suggest that a statue should be erected to his memory. Rodin was commissioned to execute the work. After months of labour experimenting with several life-size figures, Rodin announced that the statue was finished and invited members of the Society to view the work and express their opinion. It was declared a disgrace to Balzac's name and was denounced as a crude, formless statue; it was a joke! Opposing groups of artists, sculptors, critics and writers protested for and against the intrinsic value of Rodin's creation. But the general indignation was such that this "shameful" masterpiece was hunted from place to place. After wandering for forty years without having been given a dignified site in some public garden or square, it returned to the Rodin Museum.

satisfactory for, in the event of a sudden fire, there would not be time enough to unscrew the thousands of masterpieces. The most sensible solution is to hang the small paintings together in groups of twos and threes and to join them together with rods affixed to their frames. If "L'Indifférent" had thus been attached to the neighbouring "La Finette" and "L'Automne" it would have been impossible to walk off unnoticed with the three pictures together.

At last the famous statue of Balzac, by Rodin, has been set up in a public square in Paris. Few pieces of sculpture have ever been so severely criticized as this masterpiece by the great French master. It has taken the Beaux-Arts an absurdly long time to decide the fate of this wandering statue.

Last year the French Society of Authors celebrated its centenary and to mark this event it was decided to place Rodin's statue of Balzac in the gardens of the Hôtel

NOTES FROM PARIS



PART OF RODIN'S BALZAC STATUE
recently erected in the Gardens of the Hotel Massa at the corner of the Boulevard Raspail and
the Boulevard Montparnasse

To the man-in-the-street, accustomed to the everyday statues erected in the city's public gardens, this monument imparts an effect of perfunctory originality. To the untrained eye it would seem to represent a formless block surmounted by a striking study of Balzac's head. One may well ask what brought Rodin to conceive the work in this fashion. Apparently he had first intended to represent the great writer in the spirit of an antique figure. This explains the heroic statues of Balzac to-day preserved in the museum at Meudon. Friends who visited the sculptor at work were greatly struck with these early nude studies. Rodin, however, vexed with the problem of giving a significant and typical expression to the face, threw, one day, a robe over the shoulders of one of these models, in order to concentrate on the head.

He thus concealed much of the genius of his remarkable nude by enrobing it with the gown traditionally worn by Balzac when at work. But it is very evident how this garment—at first so ridiculed—instead of depreciating the marvel of the modelling, gives an intriguing value to the carefully studied monumental whole. The character of Balzac is truly portrayed in this imposing statue, where he is seen drawn to his full dignified height, his haughty massif head towering over a powerful frame perfectly sculpted and enveloped underneath a long draped garment.

This is one of Rodin's greatest masterpieces, scorned for forty years but now erected for public admiration in one of the busiest centres of Paris, at the junction of the Boulevard Montparnasse and the Boulevard Raspail.



CARVED GILT FRAME OF THE REGENCY PERIOD with arms of the Duc de Bourgogne and Marie Adelaide de Savoie
Serge Roche, Paris

Serge Roche has some very fine frames on exhibition at his gallery in the Boulevard Haussmann. There are one or two rare XVIIIth century examples bearing the arms of well-known families, such as the precious little frame of the Regency period surmounted with the arms of le Duc de Bourgogne and Marie Adelaide de Savoie, the father and the mother of Louis XV. This is one of very few that escaped wilful damage during the Revolution. There are others on view which are very difficult to date even if typical of particular periods or styles. Serge Roche is one of the leading experts on the subject, and he reminded me of the striking examples he cited in the authoritative work he published a year or two ago. There are no more typical, and deceptive, examples than those in the Musée de Picardie at Amiens.

The Cathedral of Amiens, one of the finest Gothic edifices in the world, was endowed, during the Middle Ages, with many rare works of art, thanks to a literary institution of a religious character. This pious academy was founded, in 1388, under the name of Puy-Notre-Dame, by the "rhetoricians" of the town. Every year, on the 2nd of February, the member who was elected head of the confraternity offered, the following Christmas, a painting the theme of which was the glorification of The Virgin. It was decided, in 1492, that these annual donations should be exhibited in the cathedral. But, towards the end of the XVIth century, the *Maîtres du Puy* presented works of art of every description; so many, in fact, that there was hardly place for them in the cathedral. Of the pictures there were about twenty

offered in all, four of which are to-day preserved in the Musée de Picardie. The others are to be found in surrounding churches and a few are in private collections. The four, which originate from the Bishop's Palace, date from 1518 to 1521 and are works of remarkable execution. They are of major importance in the history of French primitive painting. These are to be seen in their original magnificent frames. Three of them, in perfect condition are executed in much the same flamboyant style as the celebrated stalls of the cathedral.

Two of these four frames are among the finest in existence. They are each typical of two different periods and styles. One is a rich flamboyant Gothic carving, the other a superb example of the monumental framing of the Renaissance period. But it is curious that the Renaissance frame is dated 1518, whereas the Gothic frame is dated 1519. There is no doubt whatever as to the authenticity of these dates for, not only are the years marked on the frames themselves, but also on the cathedral wall in the exact place where they were hung on the year of presentation. Here is proof that dates cannot be given at random to works of art merely on account of their stylization or apparent period of execution.

The other day I called on Mr. Loo, the well-known collector of Eastern works of art, who lives in a Chinese house near the Parc Monceau, full, from basement to top floor, of rare frescoes and *objets d'art*. Mr. Loo showed me a remarkable carved ivory statue of the XVIIIth century which he had recently acquired. This tall draped figure (it stands 74 centimetres high with its base) represents Lao Tsze standing in the attitude in which he is generally portrayed in old paintings with a fascinating, jovial smile on his face. At first glance the simplicity of design and the elegance of the long flowing lines gives it the appearance of a modern work of art. A strange effect is obtained by the merry countenance and the pose of the soberly draped figure, obviously an ascetic. Here the artist has cleverly allied two expressions, the one young, humorous, worldly; the other, old, philosophical, spiritual.

Lao Tsze was the founder of the Taoist system of philosophy and professed a doctrine of abstraction from worldly cares based upon speculations concerning "Tao" and "Têh," which he treated in his work "Pao Têh King." Confucius, who heard of his doctrine, was eager to meet him. An interview between them took place from which Confucius, the orthodox philosopher, retired disconcerted with the bold flights of imagination he encountered in Lao Tsze "soaring dragon-like above the clouds to Heaven."

According to the fabulous account given in a book, "Li Hsuan Chuan," Lao Tsze became incarnate in 1321 B.C. and was born of a woman in a village of the State of Ts'u. His mother brought him forth from her left side, her delivery taking place under a plum tree (Li Su) to which he at once pointed, saying "I take my surname Li from this tree." When first born his head was white and his countenance was that of an old man. It was thus that he derived his designation of Lao Tsze—the Old Child. He is further represented as having served Wu Wang, the founder of the Chou Dynasty (1122 B.C.), as keeper of the records, and to have wandered to the "furthest extremities of the earth." He returned to China in 1030 B.C.

NOTES FROM PARIS



XVIIIth CENTURY CHINESE IVORY STATUETTE OF LAO TSZE

Height 27 ins.

In the possession of C. T. Loo & Co., Paris

BOOK REVIEWS



CORNER OF LIVING ROOM; XVIIIth Century Bureau, Card Table and Stool
From "Old Furniture for Modern Homes" (see review below)

"ANTIQUES" AND MODERN FURNITURE

THE BOOK OF ANTIQUES. By ROBERT and ELIZABETH SHACKLETON. (Putnam.) 8s. 6d.
PERIOD FURNITURE FOR EVERYMAN. By W. G. MENZIES. (Duckworth.) 7s. 6d.
OLD FURNITURE FOR MODERN HOMES. By EDWARD WENHAM. (G. Bell & Sons.) 7s. 6d.
MODERN CABINET WORK. 5th Edit. By WELLS and HOOPER. (Batsford.) 25s.

The demand for books about old furniture and "antiques," which are not too venerable, seems to be insatiable; and is perhaps the symptom of a widespread nostalgic longing for everything that reminds us of less troubled times. One would suppose that many of these books are absorbed as a kind of anodyne, rather by way of whiling away time in a pleasant reverie than with any intention of serious study. This taste, or craze, is certainly as strong on the other side of the Atlantic as in England, and a popular book on these topics published here may count on at least an equal success in America. "The Book of Antiques" is certainly highly "popular" in character. Colloquial in style and full of breezy reminiscences, it is addressed to the ingenuous American collector, and starts off with a chapter headed "Alluring Quest," in which (and, indeed, throughout the volume) an abundance of enthusiasm is offered to the reader in lieu of information. Mr. Menzies' "Period Furniture for Everyman" is a far more serviceable guide. The main types are briefly reviewed from the standpoint of evolution and history, the illustrations are well chosen, and though the text shows no acquaintance with the latest

research, there are few really misleading statements. Valuable features are a glossary of times, description of woods used in cabinet-making, and a list of English furniture makers and designers; though all these are too severely compressed to be of much use to the serious student. These books on old furniture are in an ascending scale, pride of place belonging to Mr. Wenham's, who provides his public with a competent brief survey and much sage counsel as to the business of collecting and arrangement. He explains to the novice that the term "Chippendale furniture" is generic and does not imply that it was made by Chippendale, but speaks of furniture "which is known to have come" from Hepplewhite's workshop, whereas, in point of fact, none such exists. This maker fares rather badly at his hands, for Fig. 5, a page of line drawings entitled "Hepplewhite Chair Designs" quite fail to convey the character of the plates in the "Guide."

The fifth edition of Messrs. Wells and Hooper's "Modern Cabinet Work" covers a wide range of types, and supplies much technical information; but it is depressing that the bulk of the illustrations should be of "period" objects which the master cabinet-maker, aided by the lucid and succinct instructions, is expected to reproduce. There are, however, a number of plates by leading designers in the modern style. The historical notes are open to serious criticism as propagating exploded illusions, but here the section devoted to woods is the most comprehensive and scientific to be found in any work on furniture.

R. E.

BOOK REVIEWS



PORTRAIT OF THE ARTIST'S WIFE

By BARKER OF BATH

Presented by the National Art Collections Fund to the Holburne of Menstrie Museum at Bath

THE ART OF ENJOYING ART. By A. PHILIP McMAHON, Professor of Fine Arts, New York University. (London: McGraw-Hill Publishing Co.) 12s. 6d.

A KEY TO MODERN PAINTING. By CHARLES MARRIOTT. (London and Glasgow: Blackie and Son.) 5s.

Professor McMahon's book and its title are of different calibres. The title suggests that he is offering aid to people who want to enjoy art (i.e., lay-spectators), or in other words that he is taking coals to Newcastle, since all lay-spectators are adepts at enjoying art without professorial assistance; every lay-spectator confronted with a work of art inevitably assembles his experience to a satisfaction—if it makes him "feel good" in some way to think or say, "I like this," or "This is fine art," he will do so; alternatively, if he "gets a kick" from thinking or saying, "I dislike this," or "This is bad art," he will think or say that instead. Enjoying art is not, in fact, as Professor McMahon's punning title would suggest, an art, but just a game that every lay-spectator plays, as he has a right to, in his own sweet way, inventing his own rules to meet each separate occurrence, and finishing always with the top score, i.e., the satisfaction; and if Professor McMahon's book did nothing but offer assistance in this process it would be purely a work of supererogation. His book, however, is not concerned with the subject suggested by the title, and it is not addressed to lay-spectators whose aim is their own pleasure, but to students whose aim is the full comprehension which can only be achieved by work. The book provides a systematic analysis of numerous characters in objects of art, and offers ways and means of apprehending them under three heads: "Art at the Level of Sensation," "Art at the Level of Technique," and "Art at the Level of Form"; and it is evidently a demonstration of the Professor's methods of instructing his students in the University of New York. I happen to disagree with the very basis of Professor McMahon's approach as summed up in his dictum, "The quality of a thing is how it presents itself as you experience it, while what a thing is derives from significance that you acquire for it"—(because I do not believe that the quality of America was how it presented itself to Columbus or that what America then was derived from the significance that Columbus acquired for it)—but his method of instruction, doubtless reinforced in practice with numerous objects of art, photographs, slides, etc., may well do what it ought to do, i.e., assist the students to abjure the lay-spectator's game of enjoying art, and devote themselves instead to the hard but worthwhile labour of learning to understand art by finding answers to such questions as: "What is this object that I see before me? By whom was it made? When? Where? Why? And why just so and not otherwise?" That, as I see things, is what a professor in a university should aim at. He should restrict himself to training his pupils to be students of art history—present and past; he should not concern himself with helping them to enjoy art—as they can do that on Sundays, anyway, without his assistance; and he should not aim at equipping them as art critics, because as much harm is done by confusing the functions of the student of art history with those of the art critic as by confusing the attitude proper to the lay-spectator with that of the one or the other.

The critic's business is not to enjoy art, like a lay-spectator, but to learn to understand it (by using the labours of art historians), and to assess it on the basis of a standard which he believes in and is concerned to uphold. Any standard used by a critic is reputable if he honestly believes in it; the critic's work will always be reputable if he makes the standard he believes in clear; and the most vital and effective critics are, of course, those who believe in their particular standard as an article of faith by which each one of their individual judgments must stand or fall. For this reason, when confronted by a critic's work—Mr. Charles Marriott's "A Key to Modern Painting" (which is also before me), for example—we must ask ourselves as preliminary questions, "What standard are these assessments based upon? Does the critic believe in it as an article of faith?" And in this case the answers are rather hard to discover, because Mr. Marriott is so broadminded and, relatively speaking, undogmatic. Critics in this country have tended to apply one of three standards to modern painting—either (a) Roger Fry's standard, which was based on the belief that the essential value of a work of art should be assessed by the extent in which the work can be apprehended as "pure form"; (b) my own standard, based on the belief that the essential value, whether ascertainable or not, derives from the attitudes, motives, and procedures of the artist; and (c) the Functionalist standard, which assesses objects of art on the basis of their fitness for purpose and on the extent to which they can be called an intelligent job of work well done. Mr. Marriott thinks of art as a kind of by-product of a work of art, more valuable it may be than the main product, but not attainable without, as it were, the envelope of the whole work. In his view, the artist who sets out to produce art and nothing else is as unlikely to attain to it as the man who sets out to achieve goodness and nothing else, is likely to attain to that. He thus stands closer to the Functionalist school of criticism than to either of the others, and his attitude can more easily be made into a standard applicable to modern architecture and the crafts than into a standard applicable to the painting of our age, when the more obviously social services formerly performed by painters and draughtsmen have been so largely usurped by photographers and makers of films. It follows inevitably that Mr. Marriott is to some extent unsatisfied with the modern painters whom he writes about; he finds many of them too much preoccupied with art, and too little with painting—or, as he might put it, he is ill at ease with the painting of a period in which many of the outstanding artists have sought more and more to attain to the valuable "by-product" as far as might be without any envelope or support. In order to assess these artists he has tried, in a broadminded spirit, to mate his own variant of the Functionalist standard with the standard popularized by Roger Fry. But the union is not ideal. The partners pass arm-in-arm, urbanely chatting through Mr. Marriott's always interesting pages, but they remain, as the phrase goes, strangers to one another—just keeping up appearances in a *mariage de convenance*; and at the end the impression remains that Mr. Marriott has damned with faint praise, and that the palms presented by his right hand are generally removed discreetly by his left.

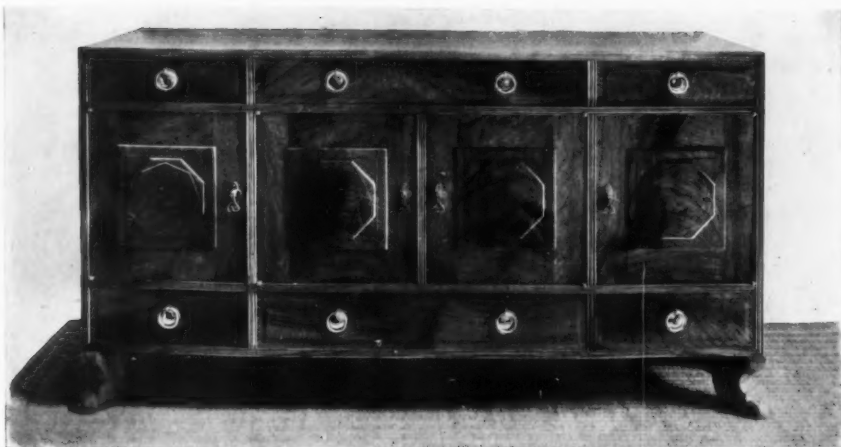
R. H. WILENSKI.



CHAIR. Carved beechwood with decoration gilt, and japanned in colours on green. Gilt cane seat and panel. English; circa 1695. Height 4 ft. 7 $\frac{1}{4}$ ins. Width 1 ft. 7 $\frac{1}{2}$ ins., Depth 2 ft.

Victoria and Albert Museum, W. 15, 1937

BOOK REVIEWS



A SIDEBBOARD IN ENGLISH WALNUT

(From "Modern Cabinet Work," see review on page 78)

By PETER WAALS

SILHOUETTE. By E. NEVILL JACKSON. (London: Methuen.) 42s. net.

This handsome book owes its genesis to the late Lord Northcliffe. Many years ago he counselled the author to "find a subject no one else has touched, and master it." How thoroughly she has followed his advice we learn from her statement that during the last twenty-five years she has examined over 12,000 silhouette portraits and jewels.

England, France, Germany, and, later, America, were the countries in which silhouette portraiture was most fashionable, especially during the XVIIIth and early XIXth centuries. The very high standard reached in England was probably due to the excellence of the English miniaturists. Mrs. Beetham, one of the finest silhouettists, was a pupil of Smart. Eight different techniques were employed in the making of silhouettes. There is no chronological sequence in their use, and in many cases artists worked in more than one medium. The most familiar process is hand-cutting in black paper with a pair of scissors. Machine-cutting with more or less cumbersome instruments was also employed as early as 1786. Some artists preferred to paint on plaster slabs, ivory, silk, vellum, card or porcelain. Convex or flat glass was also painted on the reverse, the background being often filled in with wax or pigment, or, in the *églomisé* process, with gold or silver foil. Some workers left the plain back silhouette untouched, others added details in Indian ink or colour. In some cases "bronzing," i.e., gold painting of ornaments and other accessories of dress was employed, as in Frith's portrait of Queen Victoria on the jacket of the book. Few English silhouettists, besides Phelps, used colour before the close of the XVIIIth century. When the fashion was at its height, rings, brooches, lockets, bracelets and other articles of jewellery were often adorned with minute silhouettes. The alphabetical list of silhouettists at the end of the book contains 800 names, with full details of the life and work of the more important artists.

Some artists, notably Edouart, who was the best cutter, worked entirely freehand with doubled paper

and a pair of scissors, without making any preliminary sketch. His remarkable skill was greatly due to his training as a worker in hair, with which he made pictures resembling the finest engravings. One such picture occupied him for three years. When the hair was not fine enough for his purpose, he used to split it. He always preferred to make full-length portraits in silhouette: both his single figures and his groups are full of character and real artistry. He could cut a portrait in two minutes. More than 12,000 of his portraits still survive, each named and dated.

Next in importance to Edouart were two other Frenchmen, Sideau, who worked in Russia, and Torond, who worked in Bath and London, excelling in his "Conversations." Anthing, a German, did some of his silhouettes from painted portraits, without ever seeing the sitter. An American, W. H. Brown, could cut full-length figures in ten minutes several hours after he had seen men casually in the street. He could duplicate his silhouettes from memory, without any sitting.

In England, Hubert Leslie with scissors, and Huardel Bly with the Camera Lucida, are distinguished workers in this fascinating minor art.

There are ten plates in colour, and ninety-three in monotone. C. K. T.

BOOKS RECEIVED

THE BACKGROUND OF ART. By D. TALBOT RICE. (Thomas Nelson & Sons, Ltd.) 2s. net.

THE ARCHITECTURE OF DUKE UNIVERSITY. By WILLIAM BLACKBURN. (Duke University Press.) \$4.50.

LEAU, LA VILLE DES SOUVENIRS. By LOUIS WILMER. (Dietrich & Cie.) 275 Frs.

BALLETOMANE'S ALBUM. By ARNOLD L. HASKELL. (A. & C. Black, Ltd.) 7s. 6d. net.

MAGAZINE ILLUSTRATION, THE ART EDITOR'S POINT OF VIEW. By GEORGE W. LEECH, R.I. (Sir Isaac Pitman & Sons, Ltd.) 5s. net.

LEONARDO DA VINCI, AN ACCOUNT OF HIS DEVELOPMENT AS AN ARTIST. By SIR KENNETH CLARK. (Cambridge University Press.) 21s. net.

R.C.A. OR R.A.D.?

THE invitation to view the Students' Exhibition of the Royal College of Art and the receipt of the first Annual Report of the Council almost coinciding, justifies us in devoting some little space to the function and activities of this Royal College. Neither the Report nor the Exhibition can here receive the consideration they deserve, because that would involve the writing of another report lengthier than our whole issue; but the following may suggest points of interest to those concerned with the aforementioned function and activities of the College—and that is to say, as will become evident—the public at large.

If we remember rightly, this exhibition of students' work shows some difference in comparison with the previous one. The fine art sections, notably the paintings, are considerably better, both in design and execution, than last year. In the industrial section we seem to notice more consideration given to practical applications, but less ingenuity of invention. Nevertheless, we are left with the conviction that so far as students are concerned, there is no lack of talent, and, shall we call it, employability. There is, however, we think, something wrong somewhere, and, in our view, the report indicates the source of the trouble.

The College is called "The Royal College of Art." Its very title is an indication of its difficulties, for except in a doubtful philosophical sense, there is no such thing as *Art*. The Royal Academy and the Royal Society, both founded in the XVIIIth century, called themselves, more wisely and more accurately, an Academy and a Society of *Arts*—in the plural.

In a sense the Royal College, which incidentally is not, like the Academy, linked directly with the Crown, but with the Board of Education, and the Royal Society are now, it seems, serving similar ideals, since the Hambleton Committee (out of which the Council grew), had recommended that "the College should be reconstructed, and should take for its primary purpose the study of applied art in all its forms, with particular reference to the requirements of industry and commerce."

We have the somewhat disturbing feeling that underlying the concept, "Applied art in all its forms," lingers the old belief that art is something that can be applied to articles of "Industry and Commerce"—from council houses to coffee-pots—in the sense in which brass knobs were applied to iron bedsteads; the iron representing the sanitary, practical, and economical elements, whereas the brass was "Art." The reference to council houses in this connection is not as unjustified as it might seem, for the report states: "The School of Architecture is ancillary to the four main schools, and its principal function is to put all first-year students, *whatever they are proposing to study*, through a *severe course of architectural design*—(the italics are ours). We cast no aspersions on the actual work shown in the exhibition, which was for the most part beautifully executed, and often intelligently planned and even amusing in invention, both as regards town planning and the working out of individual buildings. But, we ask, why "a severe course"? And how can it be said that a course of architecture is *ancillary*, say, to dress designing, or silversmithing, or to the designing of

jampots or dust covers for books. We know, of course all about "the mother of the arts"; but it's her great-grandmother or grandfather, more probably, who slept in caves or even under the open skies, but who nevertheless was the first to employ artistic design, which he or she discovered by feeling and chance in course of execution.

Since the College, as the report tells us, "no longer provides a diploma in this subject" (of architecture), one would imagine that a "severe course" in the sheer crafts of carpentry, stone-masonry, pot-making, house painting, dressmaking, and so on, would be more to the point. Still more essential, if the College is to serve "the requirements of industry and commerce," would be a *severe course* in factories and offices, and in the retail trades, where students would come in direct contact with their future patrons—the general public.

Some attempt in these directions was actually made, and the report states: "We cannot be too grateful to the firms concerned for the time and trouble so generously spent upon our students." In our view, this sentence shows a radical misconception; the sentence should, we think, read: "The firms concerned expressed their profound gratitude to the College for having taken such interest in their welfare." That there is some justification for this point of view the report proves in the preceding sentence, which reads: "... it is clear that in some cases they (the students) have had something to impart to their temporary employers." The recommendations of the Hambleton Committee will fail, and must fail until and unless the representatives of industry and commerce are made to understand that the community, through the agency of the State, is conferring a favour upon them, and that the College is trying to help *them* by improving the design of their "goods."

We cannot help feeling, however, that the Council is itself to blame for this misconception, and for several reasons. They say, for instance: "It is a generally accepted principle that the best art-teacher is the practising artist, who gives part of his time to teaching. . . ." What, we must first ask, is "a practising artist"? Cannot anyone who puts pencil to paper, brush to canvas, or thumb to clay, call himself a practising artist? And is not he regarded as the "highest" whose work is of no practical "use"?

What the report, no doubt, means, is that the teacher must be able to *do* what he is teaching, and that only a master who has practice in doing can command the respect of his pupils. We agree. We do not, however, agree that because a man is an "artist of distinction" he is necessarily a good teacher; nor that a good painter is necessarily a good instructor in industrial design.

The whole report, however, makes it clear that the College is handicapped in its functions by the implication of its name. It is not so much concerned with any particular art, as with *design* in general, and now with industrial and commercial design in particular. This latter conception of its function presupposes that there is such a thing as *good design*, and that design is an art applicable to a thing, and not structurally inherent in good making. Design, however, that is not structurally

R. C. A. OR R. A. D. ?

inherent in the thing, as it is, for example, in engineering, is a matter of taste, and if it is to serve commercial and industrial requirements that taste must ultimately be ascertained and measured, not by the preferences of artists, however distinguished, but, objectively, mathematically, by—sales statistics.

This, of course, sounds damning and hopeless ; but it is not. Goethe says :

" In der Beschränkung zeigt sich erst der Meister," which we may freely translate as :

Limitations are the test of mastery. The master is the man who knows best how to fulfil a given requirement. His art is the means by which he achieves this purpose. Art is not his aim, but his instrument.

In the absence of highly cultivated individuals, the students' future patrons are necessarily the general public, whose taste can be ascertained by personal contact, and measured by sales statistics. The artist's limitations are demand, material, and economics. What is generally called " Art " is something that the artist could almost regard as a by-product, were it not for the fact that—within its imposed limitations—it sways the choice of the patron. The patron " knows nothing about art," be it remembered, but he knows quite emphatically

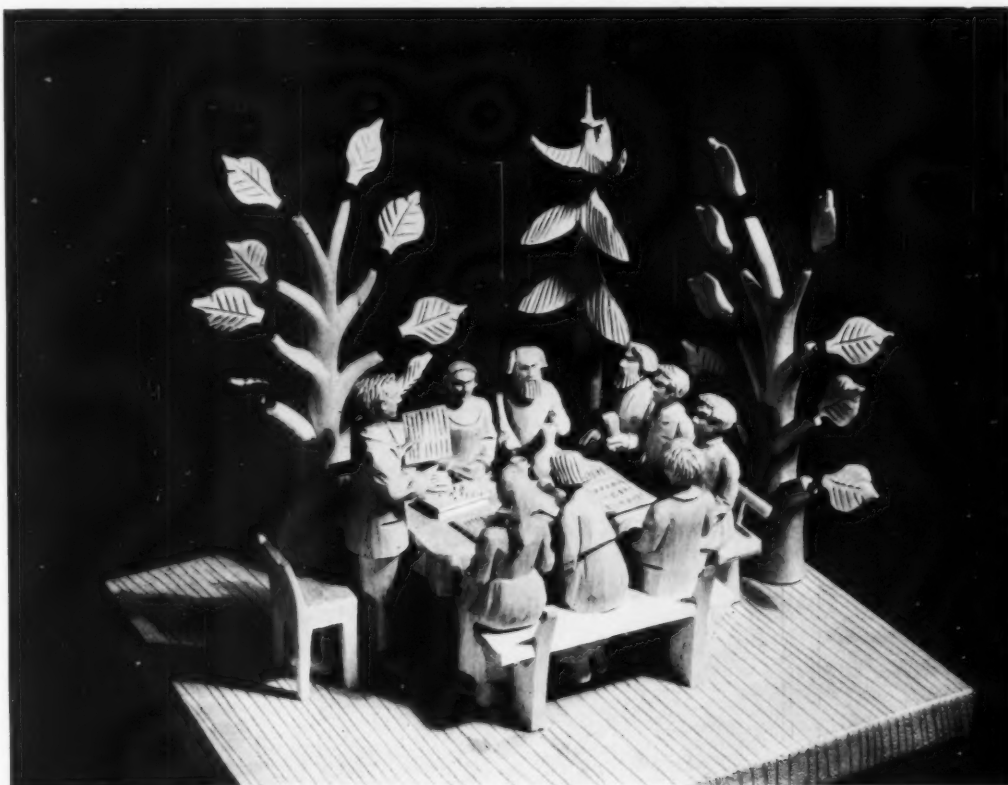
what he likes. It is the business of the *designer* to give him what he likes, *in spite of the fact that it is good " art."* The artists of old did this all the time, and, so to speak—in the teeth of their patron—the Church !

The impression the report of the Royal College of Art leaves on our mind is that the Committee regards the College as a purely cultural institution, like an Oxford University college, and that it is therefore very kind of " industry and commerce " to permit the student to cultivate art at their expense in the students' interest.

It is our view that unless the Royal College of Art can serve the public in the sense in which industry and commerce should also do so, it is useless ; in fact, harmful.

We submit that the Royal Society of Arts has a better conception of its purpose shown, amongst other things, by the fact that it is authorised to confer the R.D.I.

We suggest, therefore, that the College should be re-formed and re-named " Royal Academy of Design." This would make its title less ambiguous, and its purpose more clear. Thus re-formed and re-named, its degree R.A.D. would carry much more weight both with the " firms," i.e., the producers, and with the public, i.e., the consumers.

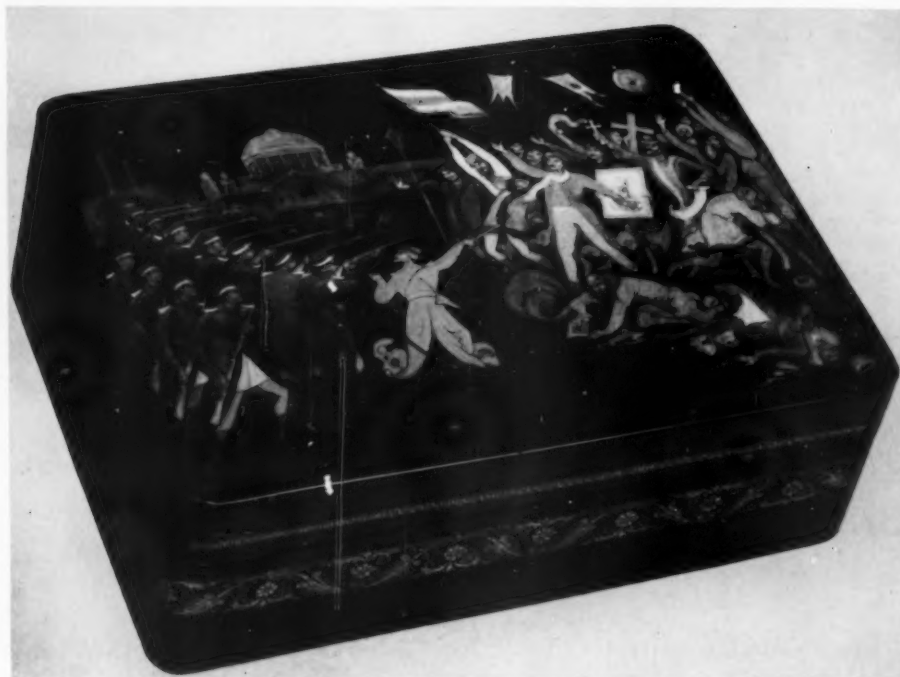


COLLECTIVE FARMERS STUDYING THE CONSTITUTION

From the Exhibition of Russian Folk Art

(see next page)

ART NOTES



THE 1905 REVOLUTION lacquer
from Palek
Soviet Folk Art Exhibition

SOVIET FOLK ART EXHIBITION

The exhibition of Soviet Folk Art and Handicrafts, of which we reproduce one or two examples, teaches on the whole that Russia has not radically changed. It is a pity therefore to call it Soviet folk art because it gives the show a political bias which has really nothing to do with it. It is, of course, true that a totalitarian state can impose limitations upon the individual artists, just as it can foster whatever type of art it may approve of. The true lover of art however, will only be moved by that which is *good art*. Here we make an interesting discovery: only the arts which have an oriental background, like, for example, the blue and white Ukrainian Ceramics, and the various types of embroidery and textiles, and also perhaps the beadwork decorations on the reindeer clothing from the far north, seem to preserve an unquestionable æsthetical integrity. In so far as "Soviet" influence is to be seen, as it is in tapestries, and lacquer and woodwork, it is generally confined to the subject matter. "Collective Farmers Studying the Constitution," for example, is an almost photographically conceived group carved in wood, whilst a bear driving a Troika, an allusion to a fairy tale, has something of the Italian Renaissance in its design, as if there lingered still an echo of Guido Reni's "Aurora." Thus two pieces of woodcarving from the same district are diametrically opposed in design. The really "folkish" detail in the "Collective Farmers" group is the fact that

the deciduous trees are symbolized by their few leaves swaying on wires. We believe the decorative border of an Armenian carpet showing the "Relief of the Papanin Arctic Expedition" to be a "folkish" and pleasing invention seeing that it is composed of seals, ice-bears, sea-gulls and other birds. On the whole, however, the topical allusions, whatever their nature, represent a disturbing element, not because they are topical but because they tend to be illustrations, not designs.

THE NELSON-WARD GIFT OF NELSON RELICS TO THE MARITIME MUSEUM, GREENWICH

On Wednesday, July 19th, an additional gallery was opened at the National Maritime Museum, Greenwich. This gallery contains the Nelson relics, which as an inscription tells us, were "given to England in memory of Horatia Nelson Nelson, daughter of Admiral Viscount Nelson, and afterwards the wife of the Rev. Philip Ward, M.A., of Trunch, Norfolk, by her grandsons the Rev. Hugh H. E. Nelson-Ward, M.A., and Admiral Philip Nelson-Ward, C.V.O."

The collection, parts of which were shown in 1928 in aid of the "Save the Victory Fund," embraces documents, letters of great interest, personal relics, pictures, silver, and the famous Old Worcester dinner-set. We hope in the near future to be able to give an illustrated account of the splendid gift.

ART NOTES

THE LEICESTER GALLERIES SUMMER EXHIBITION

This is a very extensive show, ranging from Rossetti and Picasso, who incidentally is represented by an excellent "straight" portrait-drawing of his father, to pictures by many of our younger artists, such as Michael Rothenstein and Mervyn Peake. The last named has a picture reminiscent in subject of Rubens's semi-nude portrait of his wife. Peake's picture, however, is an intriguing arrangement of blacks and greys against the flesh colours. Duncan Grant shows a "Puppet Countess," which looks like a cartoon for a mosaic. With really surprising skill Sickert has exploited his own "invention," namely the conversion of Victorian "cuts" into full-blown "oils." His "Health and Wealth" after Gilbert, is decorative, and in effect, owing to the coarse canvas, not unlike "woolwork." His wife, Therese Lessore, following technically in his footsteps, seems to have based her "Circus at Bath" on a photograph. For some reason, obscure even to myself, it seems more "legitimate" to base a painting on a drawing than on a photograph.

The exhibition is too big to allow a detailed analysis here. Among the exhibits—some by less well-known painters—which seemed to me to deserve mention, for example, Robert Medley's "Ballet," rather Rouault-like in approach; Patricia Preece's "Girl in Orange Jacket"; Keith Baynes's "The Little Chinese"—perhaps the most successful of his circus subjects, so far; Philip Poyser's "Thames at Isleworth"; Raymond Coxon's "Vendre"; also paintings by Edzard, Eisendiek, Joan Junyer, Vera Morosoff. "Femme au bord de la mer," by Charles Chaplin introduced a charmingly coquettish "Victorian" note.

SHORTER NOTICES

Pierre Montézin's first exhibition in England, held at Messrs. Tooth's Galleries, introduces a sound impressionist, nearer, perhaps, in his landscapes to those of Blanche than to the impressionists proper.

The "Pictures of People" by English and French artists exhibited at the Leger Gallery were an attractive lot, by which I mean that the average "desirability" was singularly high, having regard to the great variety. The mere mention of names such as John, Sickert, Modigliani, Derain, Dietz Edzard, Marie Laurencin, Oliver Messel, gives an idea of this.

The Bracque Exhibition at Rosenberg and Helfts was important because it showed us the artist experimenting with a much wider range of colour. But if he has enlarged his palette he has sacrificed "quality."

The praise bestowed upon Georges Rouault's work in general seems to me exaggerated. His colour I admire, as seen in the Mayor Gallery's exhibition, but would admire still more if his paintings were actually and not fictitiously stained glass, and his habit of bestowing the tragic dignity of saints upon his unconsciously gross sinners leaves me unconvinced.

At the Stafford Gallery Mr. Fergus Graham and Mr. Peter Stebbing held a joint exhibition. At first sight there is some similarity in their rather strange art and

their tight, precise craftsmanship. But although Peter Stebbing at times steps on to Fergus Graham's ground where, apparently, apocalyptic visions are granted to the artists, he is really more concerned with outer nature, albeit in a surrealistic aspect. I like him best in his flower pieces, more particularly in his "cosmic" still life called "Serenity."

Fergus Graham is more truly a visionary, creating, one would almost say, for us the other world. There is a brooding *other-worldliness* in the rather grim scenes of such subjects as "Elijah," "The One Shall be Taken, the Other Left," "The Peak," "The Great Mountains." A common character of his pictures is the combination of rapidly advancing and receding planes. Whether they represent mountains, the sea, or the sky, and a contrast between gigantic rectilinear and curvilinear "volumes," with tiny human figures, white in menacing darkness, black in fierce light. Fergus Graham's subjects carry conviction because they suggest a real experience, and are not merely clever devices.

The artist will probably not praise me as a sound critic when I say of Paul Nash that his present preoccupation with purely accidental associations is a dead end. At any rate, I found his exhibition at Tooth's uninspiring. There is a large painting called "Monster Field," but the old bit of wood which suggested a "monster" to him, seems to me to lack monstrosity. A water-colour of an extensive view is called "Image of the Stag" because one can discover a stag-like shape in it. So what?

Eve Kirk also exhibited paintings at Tooth's: here, too, I would utter a warning. Her technique, which had great charm is, with its now greater sentimentality in colour, cheapened in effect.

The paintings by "Pic" (alias Charles Higgins, an Argentine Scot), exhibited at the Mathieson Gallery, have many admirers. They are entertaining designs, for the most part like small illustrations executed in the wrong medium—or so it seems to me.

THE GEFFRYE MUSEUM—KINGSLAND ROAD, E.2.

We have received from the London County Council an attractive Handbook to the Geffrye Museum, Kingsland Road, E.2, price 6d. This museum, once almshouses and now a delectable oasis in a wilderness of modern industrial ugliness, should be of special interest to our readers. Situated in the centre of the furniture and cabinet-making industry, its purpose is to serve all those whose business or pleasure it is to study the woodworkers' craft, primarily, but it includes also examples of plaster casting and iron work. In addition to its more purely technical exhibits which however are certainly deserving of study, the Museum, under the care of Mrs. M. Quennell, has also a more general educative aim. Mrs. Quennell conjures up, in a series of period-rooms, enlivened with costume figures, a visual history of the Home, for the benefit of schoolchildren—and, we may add, their parents. There are too many things in this Museum even to mention here; but visitors should certainly not miss the cabinet-makers' tool chests, fitted ingeniously and veneered with skill—the "diploma work" of the apprentices, as it were, dating from a time when cabinet-making was the "mystery" it is, alas, no longer.

We regret that, owing to a misunderstanding, some of the photographs of Chelsea China figures in the Italian Comedy article by Dr. Bellamy Gardner, in the May number, were not acknowledged as in the possession of Alfred E. Hutton, Esq.



DIAMOND POINT ENGRAVED DRINKING GLASS
by VERZELINI, dated 1577
In the possession of Mr. Cecil Davis, of Stratton Street

THE EARLIEST ENGLISH DRINKING GLASS

The goblet (here illustrated) recently acquired by Mr. Cecil Davis is a most important find, for it is dated 1577 (two years after Verzelini was granted the Royal Charter), and it can be claimed to be the earliest known English Drinking Glass. For many years, the small goblet dated 1586, in the British Museum (included in the Slade bequest), was thought to be the only Verzelini glass in existence. There are now known to be eight specimens (including the one under review) which can be attributed to this master. They bear dates from 1577 to 1590.

One in the Cluny Museum is dated 1578, two others in the Wilfred Buckley bequest to the Victoria and Albert Museum bear the dates 1580 and 1581 respectively, three others in private collections, are dated 1583, 1586 and 1590 respectively, while the 1586 specimen in the British Museum has already been referred to.

Though diverse in size and shape, a characteristic feature of each of these glasses is the diamond point engraving on the bowls.

It is highly probable that Anthony de Lisle, a French engraver on glass and pewter, who came to London at this period, was responsible for the decoration. No other engraver of Verzelini's time can be traced.

The goblet is $7\frac{1}{4}$ inches high, the long, straight-sided bowl measuring $5\frac{1}{2}$ inches. The bowl is intact, but the original glass stem is missing except for a small slightly wrythen knob under the

bowl. An embossed silver stem in two sections has been substituted. The original foot has been replaced by a fruit wood foot with a finely tooled silver edge.

These repairs were undoubtedly effected at an early date, probably before the middle of the XVIIth century.

The "metal" of the glass is blackish in colour and full of minute bubbles. The bowl is a large tapering straight-side done. It is a matter for congratulation that the important part of the glass is intact. It is decorated with a continuous Hunting scene, and depicts a Stag, Hound and Unicorn with trees separating each animal.

Between the narrow borders of waved lines (a feature to be found on each glass of the series) is a broad band of floral arabesque engraving in which are spaced three panels, one of which bears the date 1577. In the other two appear the initials R-B (joined), and I. B. (crosswise). This feature would seem to indicate that the glass commemorates a wedding.

CÉZANNE ONCE AGAIN AND AGAIN

The Wildenstein Exhibition, under the title "Homage to Cézanne" is the most enlightening show we have had in London, partly owing to the fact that included in it were photographs from nature of the scenery which formed the bases of Cézanne's compositions. But one can say nothing useful in the space of a few lines except perhaps to point out again that Cézanne was throughout his life an experimenter, seeking what the realization of what he once called his *petite sensation*. In this sense his whole *œuvre* must remain caviare to the general. In consequence there are very few pictures of his, such as here perhaps the "Vase of Tulips," "The Landscape of the Ile de France," and possibly even the mellow "Woman with Book," which will give the average art lover the satisfaction he will experience from the very early "Loaf of Bread and Joint: Still Life," with its assonances to Rembrandt and Chardin. The others culminating in the magnificent "Mill Stone in the Woods of the Château Noir" need explanations, such as our readers will not require.

At the little gallery of Paul Cassirer, 11, Cleveland Row, there was also a significant exhibition of Cézanne's water-colours, several of them never exhibited before.

THE ROYAL ACADEMY WINTER EXHIBITION

We have received an official communication from the Royal Academy announcing a projected "International Exhibition of the Art of Greater India from January to March 1940." The exhibition is to comprise the arts of the Indian Empire, French Indo-China, Netherlands India, Burma, Malaya, Siam, Afghanistan, Tibet, and Nepal. The communication also states:

"For some years past the Royal Academy has inquired into the possibility of obtaining an exhibition of Indian art from India itself, but has been informed that there are at present no signs of any public enthusiasm in India for such a project. . . ."

In the circumstances, one can but admire the enthusiasm of the Royal Academy, and wait and see what sort of a show they can get together with the co-operation of the French and the Dutch Governments from European museums and collections.

We ourselves would have thought that, say, an exhibition of American art from "Washington to Wilson," or even to Roosevelt, would have been more to the point, not to mention a Russian exhibition.

ART NOTES



ALABASTER TABLETS from the Retable of the Church of St. Riquier near Abbeville
(Left) "THE AGONY IN THE GARDEN" (Right) "THE INCREDULITY OF ST. THOMAS"
English, Nottingham School, XVth century, with traces of original colours and gilding, each
measuring 16 in. by 8 in.

In the possession of Mr. S. W. Wolsey, Buckingham Gate, S.W.

During the latter part of the Middle Ages an active industry in Nottingham and the neighbouring quarry districts was engaged in producing these tablets, and there appears to have been a considerable export trade in them. Complete altar pieces of English alabaster tablets and figures are not uncommon in France, but with one exception are probably non-existent here.

"MOTLEY" AT THE STAFFORD GALLERY

The stage designer is of necessity a collaborator rather than an individualist. He must learn to tone his colours to the action of the scene he is decorating, to balance historical period and authenticity with taste and elegance and not to allow his æsthetic enthusiasms to interfere with the "mechanics" of the play. And so, perhaps, it is fairer to call the stage designer a craftsman, in its finest, Morris sense, than an artist. Seven years ago three young women left Art School and founded a workshop to design for the theatre under the name of Motley.

From the designs at the Stafford Gallery the evolution of the firm of Motley can be readily traced. The earlier designs were plainly imitations of other artists. The "Old Gobbo" of 1932 (No. 5) is clearly reminiscent of Lovat Dickson, the "Aucassin and Nicolette" ballet designs (Nos. 39 and 40) of an Oliver Messel fan-

tasy, and "The Happy Hypocrite" (Nos. 88 to 90) of the Whistler-Zinkeisen school. But by the year 1937 they had achieved an individuality of their own and produced a powerful and virile *Macbeth* (Nos. 67 to 78). In the following year the redesigned *The Merchant of Venice* and redressed "Old Gobbo" (No. 8), who now appeared in simpler clothes with just the right touch of idiocy in the *Commedia dell'Arte* feathers in his hat. The costumes for *The Marriage of Blood* (Nos. 28 to 30) were costumes that seemed to have absorbed, as does an old suit of clothes, something of the character of the wearer. They were not costumes for the actors to dress up in.

Of the sets in the exhibition, the design for the open air production of *Hamlet* at Elsinore (No. 84) is a happy modern adaptation of the Elizabethan stage. Grey and mauve drapery hangs behind a projecting platform and standards fly above, designed to fit in with the surround-

ing walls of Elsinore Castle. And the set for the second act of *The Three Sisters* (No. 62), provides a successful example of naturalism entirely suitable to Tchekov.

Two models deserving notice are those for *The Old Ladies* and *The Marriage of Blood*. Both have achieved the atmosphere that was called for—the Victorian dreariness of a provincial boarding-house with its bric-à-brac, its doilies and its oil lamps, and the simple aridness of a sun-parched Spain.

It would be impossible to compare Motley with Bakst or Benois. They are artists who have in the medium of ballet almost as free a hand as they have on canvas. Designers for the play are hedged in on all sides by the playwright, by the producer, by the actor. But, at their best, Motley show a creativeness equal to Appia's, a colour sense equal to Berard's and, above all, an unsurpassed sense of pleasantry.

DUNCAN GUTHRIE.

SCOTTISH ART

There is a new society of artists in Scotland. It calls itself the Lochaber Society of Artists, and is holding its first exhibition at the Town Hall, Fort William, Inverness-shire. As Mr. Keith Henderson is its secretary, we may assume that the show neither lacks in independence of outlook nor in vigour of expression. Our only regret is that it is too far from Piccadilly for us to go and see for ourselves; but we hope that those of our readers who are, or happen to be, on the other side of Hadrian's Wall will not miss their opportunity.

THE NATIONAL ART COLLECTIONS FUND RECENT PURCHASES

The N.A.C.F. has purchased a small piece of silver of historical interest to the Cape, and has presented it to the South African Museum, Cape Town. It is a small



THE "GORDON CUP"
Presented by the National Art Collections Fund to the South African Museum, Cape Town

drinking cup by Daniel Hendrik Schmidt (see adjoining illustration), and bears his mark. The cup is inscribed as follows:

"COLL. R. J. GORDON. CAAP DE GOEDE HOOP. AO: 1784."

This refers to Colonel Robert Jacob Gordon, Colonel in the Dutch East India Company's service, and a Commandant of the garrison of the Cape of Good Hope, 1780. Colonel Gordon was one of the foremost South African pioneers; the Gordon Mountains were named after him; and it was he who named "The Great River" "The Orange River." He committed suicide in 1796 after the surrender of the Colony to the British forces.

The cup was formerly in the collection of the Duke of Richmond and Gordon, and is the second purchase made by the Fund for South Africa, the first being the picture "The Harpist," by L. Campbell Taylor, R.A., purchased in 1937, and presented to the South African National Gallery, Cape Town.

The N.A.C.F. has purchased for the nation two portraits by Barker of Bath, one being a portrait of the artist's wife (see page 79), and one being a self-portrait, both coming from the collection of Major G. S. Hobson, great-grandson of the artist.

The self-portrait has been presented to the Tate Gallery, which contained no portraits by this artist, although the collection includes other works by him.

The portrait of the artist's wife has been presented by the Fund to the Holburne of Menstrie Museum at Bath.

The N.A.C.F. has purchased and presented to the Usher Art Gallery, Lincoln, two water-colour drawings by Peter de Wint, namely: "A view in Derbyshire," and "Landscape with Church, and Cattle Watering—Evening."

The Fitzwilliam Museum, Cambridge, has, with the assistance of the N.A.C.F., purchased a German XVth-century Sallet and Bevor which have for several years been on loan to the Fitzwilliam Museum from Major H. D. Barnes.

ENTENTE CORDIALE, PAINTINGS BY CONTEMPORARY BRITISH AND FRENCH ARTISTS AT THE LEFEREE GALLERIES

Entente cordiale? Well, perhaps, but only because *les extremes se touchent*. Your English English such as, say, Wadsworth, and your French French such as, say, Dufy, are just poles apart; or compare Paul Nash's "Earth Home," which I take to be a representation of some earth animal's lair symbolizing our future "state," and Lurçat's "Vision d'Espagne," an allegory of the Spanish War, and you will find no common ground. Or take Rouault's "Les Trois Juges" and Wyndham Lewis's "Froanne" as expressions of the colour sense and the sense of design, and you will find that the difference is that between head and heart, or if this sounds too sentimental, let us say the cerebellum and the solar plexus. However, I am not here concerned with a study in comparative aesthetics, but only with individual achievements, and select the following as satisfying, however much they differ: John Armstrong's "Classic Landscape," R. O. Dunlop's "River Dother, Dublin," Duncan Grant's "Acrobats," John Nash's "Flood-gates," the five Sickerts (his "Duncan Macdonald" is not very "like," though beautifully arranged). Then, amongst the French, Derain's "Le Plan de Gravelines," Othon Friesz's "Entrée du port d'Hon-fleur," Segonzac's "Environs de Saint Tropez," Vuillard's "Intérieur." These are my preferences.

ART NOTES

PAINTINGS BY HARRY MAUD JONAS

Remembering Mr. Jonas as the author of a woman's portrait distinguished by its calm and reserve, I was, I confess, somewhat startled by this, the first, one-man's show of his I have seen. Mr. Jonas has what the French would describe as a "beautiful talent." He can paint, one now realizes, with ease, too much ease. He can draw so well that the achievement of a speaking likeness presents no technical difficulties to him, nor is he hindered by his obvious admiration of the fair sex from doing justice to the other—compare his "Lady Iris Mountbatten" with his "John Davenport, Esq." Striking! one would say in both cases; but I prefer his "Norma Stuart"—not at all striking but much the best—to my mind. And then his romantic landscapes! If you imagine Monticelli helping the Turner of the "Ulysses deriding Polyphemus" period, to paint Mr. Jonas's "Oh for a Ship," you will have some idea, I think, of his romantic mood. Well, *chacun à son goût!* The reader will have noticed a lot of exclamation marks in this paragraph; I protest that Mr. Jonas's art is responsible for this!

THE UNITED SOCIETY OF ARTISTS

The best-known member of this Society is no doubt Mr. Frank O. Salisbury, who exhibits a very long panel of "The Coronation Procession of Their Majesties King George VI and Queen Elizabeth, May 12th, 1937." Mr. Salisbury is probably also the most technically efficient of this group of artists. The picture, however, shows how impossible it is to make anything more than a record of such a subject; and then the question arises whether a panoramic photograph would not be more to the point, and a "technicolour cinematograph film" the ideal. Truly the historical painter's lot is nowadays not a happy one. As regards the other exhibits there is as usual nothing much to write home about. I have noted amongst the more satisfying items, the following: A "Still Life" by James Reville, painted in water colours, also Sylvia Treadgold's "Persian Mongooses." Amongst the oil painters Harold Workman is, as always, distinguished by the unity and cohesion he gives to his design, as may be seen in his "London Transport," and "Epsom Downs Derby Day." Terence Loudon, Teresa N. Copnall and Joan Gilbert Scott are responsible for good flower pieces executed in different ways. Joan Gilbert Scott has also a "Still Life" which shows that this painter, as distinct from the majority in this show, has a conscious aim. The same may be said of D. L. Mays. Harold Latham has a pleasant "Country Landscape," F. Hodge a good "Nude." Other works worth mentioning "honourably" are, in my view, E. Parnell Bailey's "Low Tide, Isleworth" and "Demonstration, Trafalgar Square," and the brighter, "Rivercraft, Chelsea." Basil Rakoczi's "Anemones" show a new and personal technique. Amongst the sculpture I found only Mark Batten's "Design from Seated Woman—Craighleith Stone" outstanding.

The XVth International Congress of the History of Art was held at University College, London, on July 24-29th. We hope to be able to give an account of the principal papers read, in our September number.



A VASE IN SILVER
designed by Professor Gleadowe
Exhibited at the Goldsmiths' and Silversmiths' Company
(see below)

MODERN SILVER WORK OF THE GOLDSMITHS' AND SILVERSMITHS' COMPANY

The Goldsmiths' and Silversmiths' Company Limited have arranged at 112 Regent Street, W.1, a small but choice exhibition of modern silver work, of which the above vase—designed by Professor Gleadowe—is an example. It is, of course, quite true that there are designers and craftsmen to-day whose work could rank with that of the great masters of the craft of the past were they allowed the same opportunity. As it is, such things as the coffee set and child's porringer and cover from designs by Harold Stabler, the biscuit-box from designs by C. J. Shiner, a cigarette-box by Durbin, in addition to Professor Gleadowe's designs carried out by the Company are pleasant things to see, pleasanter to possess. The activities of the late H. G. Murphy, Principal of the Central School of Arts and Crafts, who died prematurely on the tenth of last month, are a further proof of the seriousness with which the silversmith regarded his trade and "mystery," and of the great improvement which has taken place, more in design, perhaps, than in actual craftsmanship during the last decades. Craftsmanship has, we believe, never been wanting; it was design that needed, and is now receiving, better attention, as is shown, amongst other things, in this exhibition.



A WILLIAM AND MARY NEEDLEWORK PANEL designed with shepherd and shepherdess surrounded by various animals and houses in distance. The foreground is in fine fent stitch; the sky background in silk cross stitch. In possession of Messrs. Mallet & Sons (Antiques), Ltd.

THIRTLE EXHIBITION AT NORWICH ART GALLERY

The centenary of the death of John Thirtle, the Norwich School water-colour painter, is being made the occasion for a loan exhibition of his pictures in the City of Norwich, where he was born in 1777 and where he died one hundred years ago. The Exhibition was opened in the Norwich Art Galleries on July 19th by Mr. Laurence Binyon, whose appreciation of the work of the Norwich School is well known. John Thirtle was a brother-in-law of John Sell Cotman, and his work shows much of the broad treatment for which this master is famous.

About 150 pictures are on exhibition, and adequately represent the various phases of Thirtle's art—landscape, architectural studies, portraiture and miniature painting. The British Museum, the National Art-Collections Fund and the Art Galleries of Liverpool, Manchester and Barnsley are lending drawings, although the majority of the exhibits will come from private collectors such as H.M. Lieutenant for Norfolk (Mr. R. J. Colman), Sir Henry Holmes, Sir Robert Bignold, Sir Michael Sadler and Mr. J. F. Nettlefold. The Exhibition remains open until September 30th, and an illustrated catalogue is available, price 6d.

A pair of dress shoe-buckles, once the property of Admiral Lord Rodney has been presented to the National Maritime Museum, Greenwich, by Miss Louisa Rodney, a descendant of the Admiral. They are of fine paste set in silver mounts and are probably of French workmanship. It is possible that they were made between 1775 and 1778, during Rodney's period of exile in Paris, before he returned to England in time to assume command in the West Indies.

THE CITY OF LINCOLN USHER ART GALLERY: EXHIBITION OF PLATE FROM THE CHURCHES OF THE DIOCESE AND OF PICTURES OF LINCOLN CATHEDRAL

These exhibitions have been organised by the Committee of the Gallery and the Association of the Friends of Lincoln Cathedral. The Diocese of Lincoln is particularly rich in fine plate. Upwards of 250 pieces, several of pre-Reformation dates, have been selected for exhibition. Rare examples of York, Hull, King's Lynn, and Norwich makers are included, and there are also some foreign items. The exhibition is of outstanding interest to collectors of silver.

In the pictures of Lincoln Cathedral many of the most celebrated artists of the English school are seen at their best; the nucleus of the exhibition are items from the collection of Mr. Geoffrey Harmsworth.

Incidentally, we may mention that the National Art Collections Fund has purchased and presented to the Usher Art Gallery two water-colour drawings by De Wint. (See p. 88).

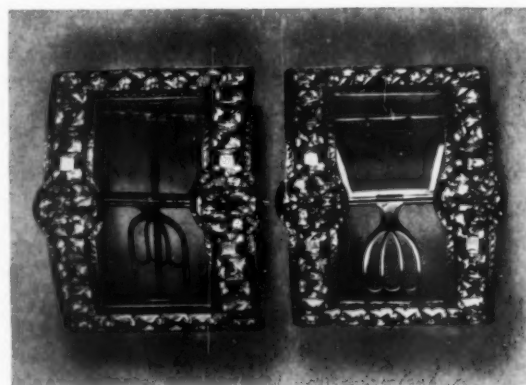
THE LATE CAV RICCARDO NOBILI

The death on June 11th last of Cav Riccardo Nobili at his home in Venice in the artistic quarter of S. Trovaso leaves a gap in Italian art and criticism which cannot easily be filled: for to the last, at the age of eighty, he was doing valuable work.

As a youth he had studied art at the Academy of Florence, and, later, at the Julian Academy of Paris. In late years he had been a regular exhibitor at the Quadriennial National Art Exhibition of Rome, and at the International Biennial Art Exhibition in Venice, and his portrait, with the title "Study of Expression," has a place of honour in the Gallery of Modern Art in Rome. Among his recent successes in art were a charming portrait of a young Venetian girl, now on view in the Syndicate Exhibition of Venetian Artists in Padua, and his quite admirable portrait study called "Eques Laboris" ("A Knight of Labour")—now on view at the National Exhibition of Art in Rome. Apart from his actual art creation, Nobili was President of the Artists' Club in Venice, and for six years Regional Secretary of the Syndicate of Fine Art for Venice herself, and the "Tre Venete."

But perhaps Riccardo Nobili's best claim to notice in this country and across the Atlantic is his work as critic and connoisseur of art, in which capacity he was, perhaps, unexcelled in Europe. Such collectors as the late Mr. Pierpoint Morgan had been glad to make use of his art knowledge, even if sometimes it was against their acquisition. He had the whole subject at his fingers' ends; and his work of "The Gentle Art of Faking"—which the present writer planned out with him in Florence years ago—was a revelation which spared neither names nor work.

SELWYN BRINTON.



LORD RODNEY'S DRESS BUCKLES
(see adjoining note)

ART NOTES

THE GOUPIL SALON

With undaunted courage Mrs. Marchant carries on the tradition established by her late husband in 1906. She gives us a kind of bouquet of modern paintings composed of mostly British flowers and buds, but with a sprinkling of some foreign ones, and nearly all by living artists. Amongst the exceptions is a fine "Bedouins outside a Town" by the late Henry Bishop. Amongst the foreigners I have noted only a "Male Torso" in wax by L. A. Calabrini. The show makes an agreeable impression on the whole. Perhaps the most ambitious painting is an allegory by Billie Waters, called "Waste," but I feel that the theme is beyond her powers, which are more happily exerted in more purely decorative "conceits." In Barbara Cayley-Robinson's "A Glass of Toddy" I was intrigued to find traits inherited from her late father still potent. Jo Jones exhibited an extremely well and gaily orchestrated colour theme called "Nature Morte Carnaval." And here follow a number of names sufficient in themselves to indicate the nature and quality of their exhibits: Davis Richter, Ethelbert White, Gilbert Spencer, Ronald Gray, John Nash, Steven Spurrier, R. O. Dunlop, Richard Eurich, Kirkland Jamieson, J. B. Manson, Ethel Walker, Patricia Preece—one sees Mrs. Marchant knows how to choose her exhibitors.

OUR FRONTISPIECE

THE MEADOW NYMPHS, BY ARISTIDE MAILLOL

The presentation of this group to the Tate Gallery was recorded in the report for 1937. At that time a plaster version only existed, and the Fund commissioned

the sculptor to carry out the work in lead. This has now been completed, and the group has now been placed on view in the Sculpture Hall at the Gallery.

"The Meadow Nymphs" was first shown (in plaster) at the Exhibition "Les Maîtres de l'Art Indépendant," held at the Petit Palais, Paris, in 1937, where it was entitled "Les Trois Graces." Judith Cladel (*Maillol*, 1937) records the title as "Les Nymphes de la prairie," and writes: "Il est probable que le public, ne nommera pas autrement que les Trois Graces ce trio d'adolescentes, chacune différent des autres et, pourtant, reliees entre elles comme les trois morceaux d'une sonate," but adds the sculptor's own declaration: "Elles sont trop puissantes pour représenter les Graces."

Aristide Maillol, who may be considered as one of the greatest living sculptors, began his career as a painter and designer, and did not finally devote himself to sculpture until after his fortieth year. He was born at Banyuls (Roussillon), in the Pyrenees, in 1861. In 1882 he came to Paris, where his admiration was aroused by the "neo-classical" vision of Puvis de Chavannes and the generalized art of Paul Gauguin. He was subsequently brought into contact with Maurice Denis and his circle, and has become the great exponent in sculpture of that new classicism of which Denis was the theorist.

An archaic simplicity and balance, very different from the analytical art of his great predecessor, Rodin, tempered by a certain expressive grace, are among the distinguishing qualities of Maillol's style, and are conspicuous in this group of meadow nymphs, the presentation of which to the Tate Gallery is an addition of the first importance to the national collections.

APOLLO: NEW FEATURE

WITH this number we are inaugurating a new service which will, we hope, be welcomed by a large number of our readers. As advertised on page xiv, we have instituted an Enquiry Bureau which will enable our readers to inform themselves of the interest, importance and probable value of any work of art or antique they may be interested

in. In cases where immediate information is not possible the Bureau will by illustration of the article in its pages or by other means endeavour to interest specialists in the clearing up or commenting upon difficult points. We hope and believe that the activities of the Bureau will be of use and benefit not only to our readers but also to the experts themselves.

The announcement of this new Apollo service and our article "When Prices Drop" coincides with a most instructive rise in prices recorded on July 14th. On this day Messrs. Colnaghi's secured at Christies for eight thousand one hundred and ninety pounds a picture bought originally at a country auction for one pound. The picture and panel measuring 14½ in. by 21¼ in. represents a rocky river scene which the introduction of two little figures in the foreground, one mounted on an ass designates as a "Flight into Egypt," painted towards the end of the XVIth century. Authenticated by the Brueghel expert, Dr. Gustav Glück, as a work of Peter Brueghel's the Elder (1530-1600), it jumped from the respectable price of seven hundred pounds, which its previous owner paid for it, to this fantastic sum. What's in a name? At least proof that when the right thing comes along there are still persons who will back their

fancies, crises or no crises. In connection with our new service, however, we think it right to stress the point that this spectacular kind of rise in prices is a rare exception. As a rule we find that people are apt to overrate any picture that happens to be an old one. It is not age that raises the money-value but quality plus name. It is quality which comes first; any number of "old masters" were given proud names by the inept experts of former generations much to the disappointment of inheritors. Whilst on the one hand therefore it is rash to assume that any old picture, any antique, must be worth a great deal, on the other hand it is wise to remember that even the grimmest most unprepossessing antique may, after all, turn out to be "a pearl of great price."

To assist owners of such possessions in obtaining pertinent advice is the object of our Enquiry Bureau Service.

OUR COLOUR PLATES

A CHAIR IN GREEN JAPAN

In the Victoria and Albert Museum

AFTER the Restoration ladies were inclined to look down on "your old Queen Elizabeth furniture,"¹ and fashion spoke disdainfully of the barbarousness of Gothic. A suppressed Gothic sensibility thus began to seek satisfaction in architecture and decoration. This first Gothic revival was not, like Strawberry Hill, a nostalgia expressed in affectation, nor had it the child-like dishonesty of the first Lord Muncaster and Thomas Lister Parker. Though its marquetry and some of its minor arts could be as blowzy and floral as the Victorians, it owed nothing to make-believe. It provided compensation for a limb amputated by the Renaissance. Being thus unconscious and sincere, it worked entirely in contemporary terms. Italianate conventions in ornament were treated with the natural freedom of medieval carved foliage, and a northern interpretation of Palladian themes produced a narrow, vertical stress.

The effect of Wren's City churches, often claimed as the best representatives of Gothic in terms of baroque, has many counterparts in the forms of the new cabinet-makers. Secretaires, wall-mirrors, long-case clocks, and four-poster beds are among the articles of furniture which often owe their beauty to a slenderness almost perpendicular. The most familiar instances are certainly the tall-back chairs, of course Italian in the origins of the design, but northern in their tapering slimness and in the treatment of the back *horrore vacui* as a field for ornament. The coloured plate shows a superlative example in beechwood, with cane seat and panel, and with decoration carved and gilt, and japanned in colours on green.

In matters of craftsmanship this chair might almost be called gimcrack. Beechwood came into the category of "ordinary rough-grained woods as Deal, Oak, &c."² and was "exceedingly obnoxious to the Worm."³ It was thus quite cheap and was in "frequent use,"⁴ especially in the country, or by the sharper sort of practitioners, for "Sellys, Chairs, Stools, Bedsteads, &c."⁵ Caning was sometimes thought worthy of palatial furniture, but its introduction as a cheap substitute for upholstery caused quite an outcry among self-respecting tradesmen, who thought themselves in danger of being undersold. And lacquer itself, intended as a "priming" for cheap articles which might be "Japanned and look well,"⁶ belongs to the rise of Oriental glamour as part of the stock-in-trade of London shopkeepers. The new trade of japanners were at first "forc'd to content themselves with perhaps a Screen, a Dressing-box or Drinking-bowl,"⁷ and other Oriental utensils made familiar by Chinese and Japanese goods brought in East India ships to London. Articles of European use made their appearance more gradually. When Evelyn read his celebrated paper before the Royal Society (1664) no chairs were included in his list of home-made japanned articles; but in the vogue which was cause and consequence of a trade text-book (1688), customers might "be stockt with

entire Furniture"⁸ and "Setts of Japan-Work," including "carved Frames for Cabinets or Chairs,"⁹ usually primed with red, black, blue or purple. The green of this chair, believed to come from Finborough Hall, Suffolk, is exceedingly rare. In 1670 green, prepared by the authors of the text-book from "Distilled Verdigre,"¹⁰ was still "hard to make fair and vivid and therefore seldom used."¹¹ It is mentioned only once in the *Treatise* of 1688, but occasionally it was already in actual use, for example, by John Podvine (Paudevine), who in 1679 charged five pounds "For varnishing two great arme Chaires with fine greene Japan at 50 s. a peice."¹² What was rare at the date of manufacture is especially scarce to-day.¹³

In mere time this chair is not far distant from the XVIIIth century. That was an age when Queen Anne cabinet-makers laid down for the rest of the world, almost with the authority of the classic orders in architecture, the nature and utensils of domestic furniture. By then the reason of the Royal Society had sold itself to commerce and conquest, and common sense had dwindled into utility. In the furnishing trades this moral perversity of the English was expressed by function and craftsmanship and quality. The Finborough chair has little of these things. It belongs to an epoch when beauty was regarded, and efficiency still did not matter very much. It may claim, as a work of art, to illustrate the truth that good furniture is not enough.

W.A.T.

THE TEMPTATION OF ST. ANTHONY, BY HUYS

Only a few years ago, not more than twenty, perhaps, such a picture as this one, charming as it is in colour, would have been looked upon as nothing more than a curiosity. Its subject—the temptation of St. Anthony—was a familiar one, and its treatment likewise. The very odd creatures sent by the Devil to vex and torture the Saint were regarded as negligible inventions of naïve minds. To-day, all the monsters of imagination which we find in the art of Bosch, Brueghel, and their humbler follower, Huys, seem, as it were, elder blood relations of the surrealist monstrosities. But they only seem so. The medieval mind lived naturally in a border-land where reason and unreason seemed equally "rational." That God should walk the earth bearded and cloaked after the manner of a divine Charlemagne seemed as rational as that the devil, horned and cloven-hoofed, should actually haul the unrepentant sinner from his bed. Dragon, griffin, basilisk, were not one whit more unbelievable than elephant, rhinoceros, or camel to the transalpine people of the Middle Ages. The bestiary was their natural history, and pictures were their books. They were not "being funny." They were *in* their subject, not *above* it. To-day our surrealists are either frankly above their subjects, they are consciously "psychological," or purposely "paranoic." Once more, however, pictures have to be *read*. On that ground the present meets the Middle Ages, and thus the tenets of the Academies and of the Impressionists have for the moment been eclipsed.

¹ "You must furnish as becomes one of my Quality . . . for don't you think we'll take up with your old Queen Elizabeth Furniture."—*The Gentleman Dancing-Master* (1673), Act V, Sc. 1, l. 95.

² *Treatise*, p. 35.

³ *Ibid.*

⁴ *Treatise*, p. 2.

⁵ *Sylva*, 1664, p. 21.

⁶ *Treatise*, p. 35.

⁷ *Treatise*, p. 2.

⁸ *Treatise*, p. 7.

⁹ *Treatise*, p. 36.

¹⁰ *Sylva*, 1670, p. 199.

¹¹ Quoted by R. W. Symonds in *The Connoisseur*, XCIII, 1934, p. 226.

¹² For a parallel in the Museum of Decorative Arts, Copenhagen, see *Burlington Magazine*, LXV, 1934, pp. 157 ff., Pl. III E.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART

PRICES OBTAINED

UP to the time of going to press for the August number we have no notification of any sales of works of art and antiques worthy of comment in these columns, so we commence at once with comment on the prices obtained in June and early July. On the whole, considering the unsettled state of world affairs, the prices obtained, particularly for really fine pieces, have been quite satisfactory, and the differences in the amount obtained for some antiques now in comparison with what they fetched some years ago can easily be accounted for, and one must not conclude that there has, therefore, been a heavy slump. Some collectors will, and are, determined to purchase certain beautiful and rare things against all-comers, and consequently it results in fictitious values.

BOOKS, AUTOGRAPH LETTERS AND HISTORICAL DOCUMENTS

On June 12th and 13th Sotheby's dispersed over five hundred lots, the properties of many well-known collectors: A letter of Jane Austen, March 14th, 1815, to her niece Caroline, mentions "Sense and sensibility," and finishes "The Piano Forte's duty, and will be happy to see you whenever you can come"—fetched £58; Kipling (Rudyard and Beatrice), "Echoes by Two Writers," first edition, very rare 1884, £52; Charles Lamb, "A Tale of Rosamund Gray and Old Blind Margaret," first edition, Birmingham, 1798, £165; George Gardiner, "A Description of the New World," printed for Robert Leybourn in St. Paul's Churchyard, 1651, £48; Benjamin Franklin, an important A.L.s. to David Hartley, who with Franklin drew up and signed the treaty, 1783, signed also by John Hay, £200; George Washington, March 10th, 1757, from Philadelphia, letter, £175. A further portion of the late Sir R. Leicester Harmsworth's library was sold on June 28th and 29th consisting of voyages and travels, early atlases, manuscript collections and autograph letters of African explorers: "Geographic," 12 vols., by G. and J. Blaeu, including 558 double-page maps, Amsterdam, 1667, £100; a collection of maps, by J. Gastaldi, comprising a "Mappe Monde" and maps of Europe, Africa, Asia and America executed in 1563/64: a similar collection the only other known, is in the Library of the Museo Civico Correr in Venice, £500; a letter from Dr. Livingstone to the Earl of Clarendon, River Shire, 1864, £30; another to James Gordon Bennett, 1872, £62; and lastly an extremely fine A.L.s. from Sir H. M. Stanley also to Bennett, ending "and now dear Sir I must bid you farewell, perhaps for ever." Zanzibar, 1871, £55.

CLOCKS AND WATCHES

An interesting collection, the property of a lady, was sold by CHRISTIE'S on June 20th and though no high prices were obtained there were many collectors items there for those who took the trouble to attend: a table clock, the movement by Michael Heckhel, Frichtberg, in ruby glass drum-shaped case, 11½ in. high, XVIIth century, £23 2s.; a chiming table clock, the movement by Jacob Wideman, Augsburg, XVIIth century, £18 18s.; a German striking table clock, the movement in a case in the form of a howdah, on an elephant, early XVIIth-century, £71 6s.; another similar but in circular metal case, late XVIIth century, £78 15s.; and a small striking table clock, the movement by Henricus Jones, Londini, fecit, in upright domed case, XVIIth century, £73 10s.

PAINTINGS, PRINTS AND DRAWINGS

On June 14th SOOTHEBY'S sold an interesting number of old masters and modern drawings: a pair, two interiors by John A. Lomax, 18 in. by 26 in., £180; two by S. P. Pannini, "Roman



THE FAMOUS PICTURE "AT THE PIANO," by J. McNeill Whistler, sold at Christie's Rooms, King Street, St. James's, on July 7th, for six thousand one hundred guineas

Ruins and Figures," 29 in. by 39 in., £175; and the "Arch of Titus with Figures," same size, £135; "Conversation Piece," by John Downman, A.R.A., "Portrait Group of the Browne Family of Frampton, Dorset," 27 in. by 34 in., £750; and a Jan van der Straet (Johannes Stradanus) "A Hawking Party Setting Out," a landscape with a river in the background, 54½ in. by 38½ in., £240.

The second portion of the Schwerdt Collection, Sporting Prints, were sold at SOOTHEBY'S on 19th to the 21st June: E. Bell, "Fox Hunting," four subjects after G. Morland, mezzotints printed in colours, £145; R. B. Davis, "Hunter's Annual in Portfolio," by J. W. Giles, £115; Jean Duret (Maître à la Licorne) four subjects connected with the Unicorn, in portfolio, £170; J. Harris, "The Night Riders of Nacton," the first steeplechase on record, after H. Alken, 1839, with sheet of descriptive letterpress and the original buff wrappers, 1838, in portfolio, £360; F. C. Lewis, "The Quorn Hunt" after H. Alken, set of eight coloured aquatints, £145; S. W. Reynolds, "The Falconer, Mr. Saml. Northcote of Plymouth," third state, printed in colours, £205; T. Sutherland, "Fox Hunting" after H. Alken, 1813, a set of four coloured aquatints, £130; C. Turner, "Coursing," 1821, four subjects, mezzotints, £190; D. Wolstenholme, jun. "Shooting," verses 1 to 4, 1819, after D. Wolstenholme, a set of 4, coloured aquatints, £160. On the 27th of this same month Sotheby's sold the third portion of the late C. F. G. R. Schwerdt's collection relating to hunting, hawking and shooting, in the form of drawings and paintings. The collection



A SYMPHONY IN WHITE, No. III
By J. McNeill Whistler Sold at Christie's, King St.,
St. James's, on July 7th, for three thousand three
hundred guineas

falls naturally into two parts, the English and Continental. Many of the English drawings are for illustrations to well-known sporting books; the Continental comprise works by German, Flemish and French artists of the XVIth-XVIIIth centuries, including a lengthy series of sporting drawings by J. E. Redinger, many the originals of engravings, some of which are so rare that the late owner was unable to find an example; a group of early German drawings, one attributed to Christoph Amberger and some French. A volume of 20 drawings by Henry Alken, in pencil or pencil and water-colour, "Fox Hunting," "Partridge Shooting," etc., £120; "British Field Sports," a set of 27 drawings in pencil and water-colour, mostly signed by Samuel Alken, £130; a volume of three water-colour drawings, originals for the set of engravings published by Dean & Co., by Robert Harell, jun., £80; a volume containing a series of 13 sepia drawings for the plates in Williamson's "Oriental Field Sports," by Samuel Howett, published by Orme, £48; 25 original drawings for the plates of his famous work, "Venationes, Ferarum, Avium," by Johannes Stradanus, Antwerp, 1578, pen and wash, heightened with white, £220; Bernard Strigel, "Portrait of Emperor Maximilian I," panel, 14 in. by 10½ in., £110.

CHINESE PORCELAIN, POTTERY AND WORKS OF ART AND SOME FURNITURE AND TAPESTRIES

On June 16th, SOTHEY'S dispersed the properties of Major L. F. Hay, of Bath; The Dowager Marchioness of Ailsa, Amherst Webber, and others. A fine XVth-century massive deep bowl, boldly decorated on the exterior, in the centre the six character mark of Hsuan Te within a double ring, the base unglazed, 10½ in. diam., £62; a Baluster vase (Mei p'ing) decorated round the body in blue, 9½ in., period of Hsuan Te, £55; a XVth-century double gourd flask (hu-lu-p'ing) with two loop handles between the bulbs, Hsuan Te, 10½ in., £66; a rare and interesting saucer dish, drawn and painted with an imperial scaly dragon, Ch'eng Hua, interesting as showing a Hsuan Te type with Ch'eng Hua mark an overlap, £105; a palace bowl, with plain interior, six character mark of Ch'eng Hua, 6½ in., £55.

On June 22nd CHRISTIE'S sold properties of the Rt. Hon. Almina, Countess of Carnarvon, the Rt. Hon. the Lord O'Hagan, Signor Gino Pertile, and others, which included porcelain, English and French furniture, tapestry, and eastern carpets. A pair of William and Mary walnut chairs, with specially turned uprights and pierced centres and crestings to the backs, etc., £94 10s.; a Charles II oak draw-leaf table, 84 in. long, £65 2s.; a Louis XIV Gobelins tapestry, four-leaf screen, each panel finely woven in the centre with the monogram of Marie Leczinska, each panel 31 in. by 23½ in. wide, enclosed in a gilt wood framing, from the San Donato Collection, £304 10s.; a Sèvres large dinner and dessert service, one hundred and fifty pieces, circa 1830, £157 10s.; a Louis XV library table fitted with three drawers, 71 in., £126; a large table clock, German, formed as a hexagonal column, Augsburg or Nürnberg, XVIIth century, £157 10s.; a Louis XV marquetry secretaire with a cabinet at the back, £126; and a set

of four Beauvais tapestries known as the "Italian Grotesques," woven by Philippe Behagel after designs by Jean Baptiste Berain, circa 1700, subjects: "Musicians and a Flower Girl," "Dancing Figures with a Goat," "The Animal Tamers with Lions," and "Musicians," £1,207 10s.

On June 27th CHRISTIE'S sold the properties (Chinese porcelain) of Mr. Fritz B. Gutmann, George Robey, and a lady. A famille verte wine ewer, 7½ in., K'ang Hsi, £102 18s.; a famille rose vase and cover, 24½ in. high, Yung Ch'eng, £96 12s.; a pair of famille verte and powder blue vases, 10½ in. high, K'ang Hsi, £84; another pair similar but 8½ in., £63; and a third but 17½ in. of rouleau form, £126; a set of three the same but with covers, 7 in., £89 5s.; a pair of beaker vases, 10½ in. high, K'ang Hsi, from the Collection of the Marquis of Exeter, Burghley House, June 7th, 1888, £204 15s.; a famille rose figure of a duck, 11 in. high, Ch'ien Lung, £105; a pair of cocks, the same, on ormolu base, 15½ in. high, £173 5s.; a gold dish, 4 in. diam., T'ang dynasty, in case, £189.

On June 29th CHRISTIE'S disposed of an interesting lot of porcelain objects of art and English and French furniture, the properties of many well-known people. A pair of famille rose jars and covers of baluster form, the domed covers surmounted by bud finials, 17 in. high, Yung Ch'eng or early Ch'ien Lung, £231; a set of four George I mahogany chairs with scroll uprights, £60 18s.; a suite of Chippendale mahogany furniture, four arm-chairs, two settees, 72 in. wide, two window seats, 60 in. wide, two stools, 22½ in. wide, the seat frames carved round the borders, £304 10s.; a Chippendale mahogany tripod table with pierced gallery to the circular top, 26 in. diam., £96 12s.; Chippendale mahogany arm-chair with waved top rail and pierced splat, the drop-in seat stuffed and covered in Mortlake tapestry, £105; George I walnut small settee with scroll uprights and plain shaped splats to the back, stuffed and covered in needlework, 45½ in. wide, £110 5s.; a pair of Louis XVI ormolu and striated agate vases with flared lips and bases mounted with ormolu and ram's mask handles, 18½ in. high, £102 18s.

SILVER

A further portion of the magnificent collection gathered together by William Randolph Hearst, was sold by SOTHEY'S on June 22nd, and notwithstanding opinions to the contrary, prices obtained were not unreasonable, comparisons as one knows, being sometimes odious. A gilt figure of a stag with a Hebrew inscription (faulty), 14½ in. high, maker's mark M. S., Augsburg, XVIIth century, £190; a William III tankard, 7½ in., maker's mark three



SUIT OF ARMOUR FOR THE TILT German 1580
From the Clarence H. Mackay Collection
Sold at Christie's, King St., St. James's, on July 27th

ART IN THE SALEROOM

times repeated, probably John Sutton, London, 1695, £66; Charles II circular dish with plain sunk centre, 11 in. diam., maker's mark, W. G. conjoined, London, 1674, the alms dish by the same maker is at St. Mary's Church, Southampton, £72; another similar, London, 1683, £98; a fine Queen Anne two-handled cup and cover, gilt engraved on either side with a coat of arms, 10 in. high, by David Willaume, London, 1705: the arms those of Henry, Lord Castle Durrow afterwards Viscount Ashbrook and his wife Elizabeth Tatton, £295; a very early Charles I wine cup, 8½ in., maker's mark a tree between C. C., London, 1626, a remarkably beautiful designed piece with splendid marks, £270; an Elizabethan tall beaker, the gilt foot enriched with two bands of ovoids, between reeding, 6½ in., maker's mark M., London, 1589, £430; a Tiger ware jug with silver gilt mounts, 9 in., London, 1589, £155; a Queen Anne Irish tazza, engraved with a contemporary coat of arms, 11½ in., David King, Dublin, 1706-8, £95; another Tiger jug with silver gilt mounts, embossed with lion marks, etc., 10½ in., maker's mark possibly a spur, London, 1580, £215; a Charles II pascal gilt cup and cover with two caryatid recurring scroll handles on circular foot, 8½ in., maker's mark, T. M. over a crown, London, 1669, £480; a marvellous Charles II tazza of exceptional size, finely engraved in the centre with a coat of arms, 16 in., maker's mark, T. M. over a crown, London, 1668, same maker as previous piece, £460; a George II punch bowl, circular, 11½ in., David Williams, London, 1742, £165; a rare commonwealth basket, circular, the design of piercings of the base were never quite completed, A. M., London, 1656, 8½ in., £480; an unusual set of three Queen Anne Irish castors, 7½ in., maker Joseph Walker, Dublin, 1709, £130; a Queen Anne Warwick cornet, the moulded frame resting on four bun feet, containing two cut-glass bottles and a set of three superb castors of octagonal baluster form, Edmund Pearce, London, 1709, £175; a Queen Anne Irish chocolate pot, with lamp stand, engraved with a coat of arms, 14½ in., Thomas Bolton, Dublin, 1708, £420; an important pair of early George I wine coolers, in the manner of Daniel Marot, 11½ in. wide, Lewis Mettayer, London, 1714, £880; Charles II porringer and cover, silver gilt, 11½ in. wide, maker's mark T. I., two escallops between (Thomas Issod), London, 1672, £820; an American tea service, 4 pieces, each engraved with a monogram between band of bright cut decoration, the bases engraved "Eliza B. Blossom," 1787, maker's mark J. N. Fisher, New York, £50; a two-handled porringer and cover, the bowl of ogee form and repoussée with animals, etc., maker's mark C. S., London, 1659, the cover embossed with Stuart foliage, maker's mark H., London, 1663, £96; two Elizabethan tiger-ware jugs with silver gilt mounts, the first maker's mark a sun in splendour, London, 1580, £100, and the second C.B. in monogram, London, 1594, £160.

On the 29th June, SOTHEBY'S sold a Commonwealth porringer, maker's mark P. D., three pellets above, cinquefoil below, London, 1657, £34; a silver gilt cup and cover with lobed campani shaped body, Paul Storr, London, 1825, £42; an interesting gold memorial ring of Admiral John Byng, inscribed "Adm^l Byng to Mr. Masters, 14th March, 1757, £11; a very unique Renaissance gold pendant, engraved with the arms of Mary, Queen of Scots, oval in form, in the centre is the shield of Scotland surrounded by the Collar of the Thistle with the badge and supported by two unicorns, 2 inch overall, 1 inch wide, French XVIth century, £440; the rare Limoges Champlevé enamel mounts of a Processional Cross, the central oval plaque with a seated figure of God the Father in gilt bronze, the head in relief, St. John, St. Matthew, etc., XIIIth century, £90; an important Gothic ivory group, St. Martin dividing his cloak with the beggar, the Saint riding a horse, traces of colour and gilding, French early XIVth century, mounted on an Empire metal base of 8½ in., £440; a Hispano-moresque ivory casket, in the form of an hexagonal pin, with an inscription in Kufic characters, made probably for a Caliph of Cordoba, 366-399—A.D. 976-1009, £280.

An important sale of jewels was dispersed at CHRISTIE'S on June 21st, and the prices obtained were not affected as some luxuries have been. A diamond necklace, 46 stones, £1,080; a diamond bar brooch, the centre set with an octagonal emerald within a circular cluster diamond surround, £500; a diamond flexible necklace, set with five diamond clusters centring on single stones, forming bracelets, £245; a large diamond brooch formed as a sunburst, £375; a fine pearl necklace composed of fifty-three graduated pearls, with diamond and blue enamel snap, £430; a two-row pearl necklace composed of sixty-five and sixty-nine graduated pearls of fine orient respectively, with large square emerald snap in cluster diamond surround, £1,420; a highly important emerald cut diamond ring, of oblong form with



A LOUIS XIV GOBELIN'S TAPESTRY FOUR-LEAF SCREEN enclosed in a gilt wood framing each leaf 40½ by 29½ in.

Sold at Christie's, King St., St. James's, S.W.1, on June 22nd, 1939

platinum hoop, £4,550; an important four-row pearl necklace composed of sixty-one, sixty-nine, seventy-three and eighty-four graduated pearls, with sapphire and diamond snap, £2,750; a single stone octagonal diamond ring with baquette diamond shoulders and platinum hoop, £1,780.

ILLUMINATED MANUSCRIPTS

A number of valuable Western Ornamental Illuminated manuscripts including the Hours of Claude de Villa were sold by Sotheby's on July 12th. The first lot, an early Byzantine illuminated manuscript, *Erangelistarium Graecum*, on vellum, is the first of its kind that has come up for sale since the ones from the Hamilton Palace Collection, in May 1899. Written in bold cursive characters of 149 leaves, including miniature of the Crucifixion and 14 miniatures in the margins in a XVth-century binding, Byzantine circa 1000, £250; Hours of the Virgin, Use of Rome, illuminated manuscript, 235 leaves, 13 full page miniatures, French XVth century, £29; another somewhat similar, £25; Horae Beatae Mariae Virginis ad Usus Romanum, illuminated manuscript, 212 leaves, Flemish XVth century, £48; another Hours, English XVth century, £82; a further one, French XVth century, £60; an attractive manuscript, with miniatures by an accomplished artist, 249 leaves, Italian XVth century, £85; a Bible, Latina cum Prologis Sancti Hieronymi, 395 leaves, representing one of the transition Bibles between the small and large of the XIIIth and XIVth centuries, Northern France, £95; the marvellous "The Hours of Claude de Villa," a beautiful and lavishly illuminated manuscript, with wide margins; the arms of Claude de Villa occur three times: several members of the Lombard family of Villa were in business in Brussels and there is a carved reredos in that city bearing his arms and his wife, Gentina Solaro, Flemish, XVth century, £800; "Albuhasin," "De Chirurgia," and other surgical and medical tracts, 89 leaves, 2 columns, a few leaves missing of the original 94 of which it consisted, England, circa 1250, £238; an "Album of Persian Miniature Paintings and Specimens of Calligraphy," by Mir Imad al-Husaini, dated 1022, i.e., 1613 A.D., depicting battle, hunting and domestic scenes, £85; another Persian caligraphic copy in 313 folios, completed at Herat, November 1495, £75.

As we anticipated in the last issue, the two Whistlers in CHRISTIE'S sale on July 7th, which we illustrate, fetched real good figures, and we are not surprised that they are going to America. We consider they are fully worth what was paid for them, the piano picture being of outstanding merit. Painted during a visit to England, 1859, it was refused by the Salon of that year. "The Symphony in White," 19½ in. by 29½ in., the first of Whistler's to bear a musical title in an exhibition, caused the celebrated difference of opinion between P. G. Hamerton and Whistler. Prices of the other pictures sold at this sale will be included in our next issue.

The suit of armour for the Tilt, German, 1580, is one of the pieces included in CHRISTIE'S sale of the late Clarence H. Mackay Collection on July 27th, and illustrated in these pages. The prices obtained for this wonderful collection will also appear in our next issue.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in APOLLO.

D.94. ARMS IN TAPESTRY ON CHAIR, LATE XVIth CENTURY.—Arms: Quarterly, (1) Chequy or and azure, a fess gules, Clifford; (2) Gules six annulets, three, two and one or, Vipont; (Roger de Clifford married Isabel, daughter and co-heir of Robert de Vipont, Hereditary Sheriff of Westmorland, and died November 6th, 1282); (3) Or a cross sable, Vessy; (4) Sable a bend flory counter flory or, Bromflete; (John, 9th Lord Clifford, married Margaret, daughter and heir of John de Bromflete, Lord Vessy, and was killed by a chance arrow on the eve of the Battle of Towton, March 28th, 1461).



The Arms of Henry (Clifford), 2nd Earl of Cumberland, K.B., Lord Lieutenant of Westmorland, 1553-59, who died January 2nd, 1569-70 (see page 216 of APOLLO, April 1939).

D.95. ARMS ON CHINESE PORCELAIN, CHIEN-LUNG PERIOD, circa 1790.—Arms: Quarterly, vert and erminois, in the first and fourth quarters two doves in pale argent, holding in their beaks a branch of olive or, Fector; impaling, Per pale azure and gules, three saltires argent, Lane. Crest: A dove as in the Arms. Motto: "Fide felices facti."

This service was made for Peter Fector, Mayor of Dover, who married Mary, daughter of Thomas Bateman Lane, Governor of Dover Castle, in 1760. She died, aged 67, October 21st, 1794. Her portrait was painted by Richard Cosway, R.A. The service was used for the entertainment at Dover of the Allied Sovereigns in 1816.

D.96. ARMS ON SILVER TOBACCO BOX BY R. HOARE, LONDON, 1680.—Arms: Argent a chevron between three talbots' heads erased sable. Crest: A talbot's head as in the Arms.

These are the Arms of Hall of High Meadow co. Gloucester, and the box may have been engraved for Benedict Hall of High Meadow, who died August 8th, 1719. The Cypher has apparently no connection with the Arms.

D.97. ARMS ON SILVER, LONDON, 1714.—Arms: Argent three boars' heads erect and erased sable; surmounted by an Earl's coronet.

Engraved for George (Booth), 2nd Earl of Warrington; born May 2nd, 1675; succeeded January 2nd, 1693-94; Lord Lieutenant of Cheshire, though a minor, 1694; married April 9th, 1702, Mary (a fortune of £40,000), daughter and co-heir of John Oldbury, of London, and died, aged 83, August 2nd, 1758. She died April 3rd, 1740.

Macky says of him in 1706: "This gentleman makes no great figure in his country, Parliament, or person"; and Mrs. Bradshaw writes of him in 1722 as "the stiffest of all stiff things."

D.98. ARMS ON IRISH SILVER TAZZA, circa 1740.—Arms: Ermine a bend gules cotised or. Crest: On a glove in fess argent a falcon close or, belled proper. Motto: "Sapere et pari."

These are the Arms of Jenney, and the tazza may perhaps have been engraved for Edmund Jenney, of Bredfield, co. Suffolk, who was born in 1712, and died in 1745.

D.99. ARMS ON SILVER SALVER, LONDON, 1753.—Arms: (Argent) three palm trees eradicated (proper).

Though no tinctures are shown, these would appear to be the Arms of Chorley of Chorley, co. Lancaster.

D.100. MEMORIAL TABLET TO EDWARD BROMLEY, MAYOR OF LYNN, 1676.—The Arms of Bromley, namely, Quarterly per fess indented gules and or, were used by the Bromley families of Holt Castle, co. Worcester, also by the Baronets of East Stoke, co. Nottingham, and by the Bromley families of Hampton, co. Chester, and of Shropshire.

The impalement of, Argent on a cross gules five mullets or, represents either the families of Adams or of Twinstead, co. Norfolk.

In the Norfolk Visitation of 1664, the marriage is given of Rosa, daughter of Edward Bromley, of Lynn, to John Bradfield, of Mundisley: she died, aged 51, February 13th, 1705.